THE ART-UNION.

LONDON, SEPTEMBER 1, 1847.

LETTERS ON LANDSCAPE.

By J. B. Pyne.

LETTER VIII.

To —— ——, Esq., Denbighshire.

Sir,—Some of the doubts in your last letter may only be resolved by those more deeply versed in science than I happen to be in Art; others may clear themselves by an inversion of the form of the propositions. I will, therefore, for the present, as incessant engagements are pressing upon my leisure, confine myself to some remarks which will apply to that part of your letter containing some misgivings as to the correctness of the operations of Nature herself, in spreading upon water-surfaces reflections, some of which may be accounted for, while others are of so complicated a character as to refuse being unravelled. This will give me an opportunity of continuing the staple of my last to you, although my spare time, information, and perseverance, are quite unequal to convey any idea of the infinite variety of cause and effect which operates the wondrous and ever-changing beauties incident to water-surfaces, under the thousand modifications to which they are subject.

I will give you again—as I do not suppose you keep a patent letter-copier—that portion of your letter to which I shall attempt a reply.

You say that "sitting down—since the reception of your last letter—before a fine range of clouds (cumulus), with many pointed and rounded summits at different altitudes, all brightly lighted; and, musing at the same time upon that and your letter, I was excessively perplexed to find that, on a piece of rather minutely jaugled and occasionally rippled water before it, some of the points were reflected and some not. My perplexity became painful under the circumstance that reflections were refused to some of the highest, while others, much lower, received their due attention in those elongated streams of broken reflection so beautiful on this character of water. At one time a momentary thought crossed my mind that there might be some states of the element in which reflections are arbitrary, which ultimately determined itself into the impression that they may be unaccountable."

We must first of all bear in mind distinctly, that reflections cannot ever be arbitrary. This notion must be at once rejected, dissipated, and forgotten, which I am sure will have been done before my letter reach you, if you have not now alluded to it as a joke. They may, under some instances of extreme complication, become everything but unaccountable, though the present one admits of an easy solution, which the rapidity of her Majesty's posting transits may enable me to offer you before the thing explains itself.

Your temporary dilemma has occurred from one's proneness to consider sky in particular, perhaps, as so much perpendicular or vaulted surface, and expecting to see—as a matter of course—the whole expanse above any horizon reflected in all its integrity on so much water below it. The picture plane, so often raised in imagination before the student, contributes—I can imagine—in no small degree to the sustenance of this error, discarded one moment and a easily fallen into at another. Besides which, it requires some considerable hardness of heart, or a power of abruptly calling one's mind off the enjoyment of a natural beauty, to be enabled to reason upon that which may constitute it, and the best means of its imitation.

It requires a stoicism, at least, and I sometimes think an ungrateful and sinful one, to busy the mind in a comparatively sordid turning to account of the glorious exhibitions of external nature, instead of passively and devotionally drinking in for the heart's refreshment those floods of effulgence and colour, and worlds of form, presented by our sky alone.

I often think that the ardent admirer of Nature never can become a painter, if only from the difficulty of first tearing from the mind its deep enjoyment, and then forcing it into a state in which only it may be said to be capable of profitable study. This is undeniably the case if it be true that the mind, no more than the body, can rest upon two points at the same instant of time. You may alternate the moments of study and enjoyment, in one of which you admire an object, and in the other dissect it; in one of which you bow down prostrate before an unapproachable excellence, while in another you rise superior to the pleasure, erect in sturdy determination of purpose to achieve what amount of imitation may be possible in a signally limited material. I will not attempt to dictate whether the higher and all-absorbing beauties, or the lower deformities or more ordinary appearances, of Nature be the more difficult of imitation; but it is notoriously the case that the imitations of the latter order have been carried far beyond the first as regards truth.

I must fancy, therefore, that the beauty of that which you describe, absorbed for the time the whole of your faculties, and that the amount of your enjoyment precluded study.

I have found myself in precisely the same predicament with yourself, and as regards the same incident; and I have heard many persons—while perplexed upon the same apparent uncertainty in the reflection of clouds at different heights and distances on varied water surfaces say, that "you may do what you like with the reflections; for they would seem to follow no general rule as regards place and form, and a very vague and uncertain one as regards light and shade and colour."

This would be a most dangerous and useless license; the necessity of which I will do my best to dissipate with the assistance of the adjoining diagram.

Let A be a block of houses, with their roofs and chimneys; B, a terrace, with its breast-wall; and C, a sloping bank; D, a piece of water; and E, the eye of a spectator. On the elevation or depression of the point E will depend how much may be seen of the different portions of those objects. It may, for instance, be raised so high as to give the roofs, parapets, and much more of the terrace, without losing those parts which are in view from the point at present taken; or may be so much depressed, and advanced to so near the objects themselves, that no more than the face of the low wall would remain in sight; the place of the reflections and their quantities not merely making a similar, but a much more serious, change.

The quantities of any series of objects seen reflected upon still water, are always precisely the same quantities of the objects themselves as might be seen from a point removed as far below the surface as the actual point of sight is elevated above such surface. To work this, and make it perfectly apparent, mark off the point F perpendicularly under E, and at the same distance below, as E is above the water-line. This mode of working the diagram has this great advantage: that, without the trouble of measuring and adjusting angles, a line carried from any point amongst the objects to the point F below the water-line, gives you the exact situation of its reflection, with both the angles of incidence and accidence at the same time; and not only comparatively but mathematically correct: all the lines ascending from the water-line to E being so many correct accidences.

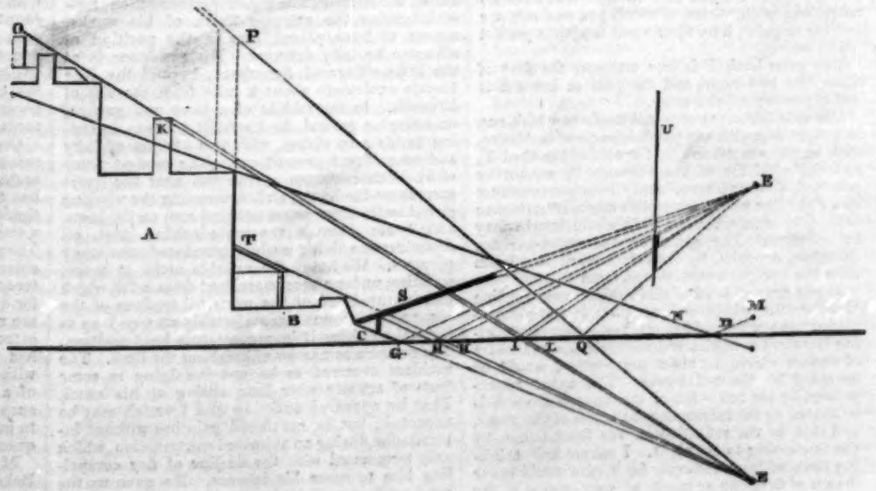
Let us commence with the nearest objects, and carry lines to the point F from the two extremities of the sloping bank C. You will perceive that they both fall on each other—that, in fact, they are in a right line with F. There can, then, by no possibility, be any reflection on the water from any portion of the river bank; nor from any other surface the slope of which may form part of a right line with F. The slanting top of the chimney, P, is an instance.

To find how much of the breast-wall will be reflected, and what space will be occupied by it on the water, draw lines to F from its summit and base, and G H on the water-line will mark the place of the reflection, which will be one of its entire surface, although retreating somewhat from the perpendicular. To see how much, and where, will be reflected the face of the nearest building A, continue the line from F, cutting the summit of the water-face of the breast-wall until it reach the front of the building, and draw another from the same point F to the coping of the same house; they will intersect the water-line at H and I, the space between which would be occupied by the reflection of that part of the building falling between the two lines—that portion only which can be reflected.

The roof and dormer window, both falling within or below the line which cuts the coping, would not be reflected by any chance. Continue now the line I to the further limits of the diagram, and which, in its passage, will intersect the chimney K at K. From this point of intersection to the summit only would be reflected, and its place on the water is marked by the lines I and L.

That part of the building, with its roof, chimneys, &c., to the left, falling within the line I, though perfectly visible to the spectator, would not be reflected, as its actual place of reflection is covered by the face of the building in front.

The front object in a scene will of course be first reflected; but it does not follow—as this diagram shows—that another, which is much higher, must be reflected also, for it will depend upon the distance at which it is situated beyond the one in front.



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To unravel your dilemma, then, you have but to consider the buildings, roofs, chimneys, &c., as so many parts of clouds at similar distances and elevations: and you will see immediately why some of the highest and brightest in your cloud range were not reflected, while the lower ones threw their distinct images on the water.

The higher you raise your station the more you see of the distant and higher objects, and the less of their reflections; and the lower and farther off you place yourself, the less you see of the higher and distant objects, and the more of their reflections. You may, in this instance, place the eye so near the water-line as to be able to see even the reflection of the surface of the bank C, the roof of the front building, half the length of its chimney, and a full third of the front of the building to the extreme left. The line N, taken in consequence of the position M, shows this; while raising it to a very little above E would preclude reflection even from the summit of the chimney K.

An object of the same height as the chimney O is moved out to P, to show that, after reflecting any nearer object which may extend across a scene, height may be counteracted by distance so far as reflection is concerned: for an object at P, of the same elevation with O, would have its entire front reflected on that portion of the water between I and Q.

It is often the case with painters, after having sketched or studied a scene from Nature at a time when the water was not in a state to receive reflections, that they somewhat alter the treatment when at home, and add the reflections; and it too frequently happens that the whole scene—if not considered so—is treated as so much surface on one plain. Indeed, it would seem that the occupation of a painter's life being to create pictures, the whole scene, sky included, is treated as a picture also, and reflected as such from the water-line downwards; than which it is impossible for anything to be more erroneous.

There is, in fact, much danger and mischief in going to Nature too unprepared. There is an absolute necessity that that part of the subject upon which we are now in communication should be thoroughly understood, if not gone through mathematically, in order that one may not be taken unawares by some of the palpable commonplaces of natural appearances.

Without a continued discipline of this nature there are many things constantly turning up in the course of a season's study for which one is not prepared readily, and on the instant, to account; and this necessarily occasions much hesitation, pottering about, and undecided and often erroneous painting.

Amongst these things nothing is more puzzling, at first sight, than some of the incidents attending reflections.

For instance, some objects which appear on the landscape dark are reflected as light, and others which relieve light on the landscape have a dark reflection. Some colours are most essentially modified and occasionally quite altered in reflection; and some objects, even at the water's edge, which present a broad face to the view, have no reflection; while others, of which you can only see an edge or point, have their whole length in perfect reflection.

The water-bank C is one amongst the first of these last two cases, and the pole or beam S is one of the second character.

The rule follows thus:—All surfaces which run in a right line with any possible angle of incidence, such as the water-bank C, the roof of the shed T, and the wind-tile of the chimney P, cannot be reflected, although seen. And all surfaces running in a right line with any possible angle of accidence cannot be seen, although their whole length may be reflected. The space on the water-surface, therefore, occupied by the reflection of this beam from the upright would extend from R to Q.

If you are not tired of this subject, pass the line U before the whole, and consider it the picture-plane, upon which will be marked by the intersecting lines of the angles of accidence, the quantities of surface which, in strict perspective, would be occupied by the reflections. The space appropriated by the reflection of the unseen beam S is indicated by the thickening to the left of the plane, and that by the reflection of the front house, by the thickening to the right. I cannot help thinking that, without authority for it, you would never dream of devoting so much of your canvas to the reflection of this beam (of which you merely see the point); and that witnessing it for the first time in Nature would take you equally by surprise, as not being able to see the reflection of your very high and brightly-tipped clouds, while the lower and duller range received so distinct and full a linear echo in the water.

If any one would take in hand, as a "pendant" to "The Curiosities of Literature," "The Curiosities of Art," and descend to the practical, the curiosities of reflections would supply not the least curious, amusing, and, to the student, not the least useful, portion of such a work. The sketch you sent me I like so much that I cannot make up my mind to return it immediately; and, if you will give me liberty to keep it, I shall be most happy to present you with the first study from our common mistress that I do in Denbighshire when next I see you there; until when,

Believe me, yours truly obliged,

J. B. Pyne.

NOTES OF A RAMBLE AMONG THE ARTISTS OF BELGIUM.

Many persons are, no doubt, acquainted with the magnificent work on "Gothic Architecture" by Gustave Simonau, some copies (too few) of which have been circulated in England. The 24 large plates it comprises were all drawn from Nature by the young artist, who spent three years in travelling through Europe for the purpose. He is now a resident in Brussels, where, in conducting a lithographic printing establishment, he occasionally finds time to paint a picture, in oil, of one of the many scenes he has sketched during his journeys: a branch of Art in which his success would be undoubted, if he were devoted entirely to its pursuit. We had at his house an opportunity of viewing the numerous masterly sketches made during his several tours—of town scenes, castles, and other architectural combinations; all drawn with a master hand, and a genuine feeling for the picturesque and beautiful. Here we met M. Genisson, of Louvain, a painter of church interiors, which he embellishes with admirable groups of figures. One specimen of his skill is placed in the public museum, having been bought by the Government; it represents the Archduke and Archduchess Albert and Isabella visiting the Cathedral of Tournay on their first entry into Flanders in 1600. There were two of M. Genisson's pictures at M. Simonau's; the larger one, and his latest work, being the interior of a magnificent church of Roman architecture, near St. Trond, with the choir and clergy in full canonicals. It is distinguished for perspective truth, rich harmony of colour, freedom from the hardness or liny effects of architectural forms, and decorated with figures well drawn and grouped, the whole painted with solid impasto.

Among the Belgian artists most in esteem in England we may place Eugene Verboeckhoven, the renowned cattle-painter. The high prices his pictures bear, his untiring perseverance, united with remarkable rapidity of execution, notwithstanding the extreme finish of his works, appear to have placed him in the position of affluence he fully deserves. His residence is at the little village of Scharbeck, beyond the Rue Royale extérieure about a mile from the city of Brussels. In the middle of a lawn and garden, on a sloping ground, he has built a house according to his own wishes, with two ateliers of lofty and magnificent proportions. The modest name of E. Verboeckhoven on the wall near the gates announces the house, and, descending the winding gravel walk, there was a tethered ram on the lawn, and lower down a venerable-looking goat, all doubtless the living models introduced into many pictures. We found the amiable artist at home, suffering under a severe accident from a fall which had ruptured one of the principal tendons of the leg, and which was uncomfortably strapped up to the waist to keep it in a constantly bent position. The escape was narrow of breaking the limb. The accident occurred as he was indulging in some feats of activity after long sitting at his easel. That he appeared suffering and feverish may be expected; but he continued painting without intermission during an animated conversation, which only terminated with the decline of day compelling him to cease his labours. He gave us the most ready permission to see his works in the two vast ateliers, the walls of which were completely covered with his studies, while books, casts, models, and prints are in absolute profusion around. He has completed two large pictures: one, fourteen feet long and proportionately high, has a white cow and two sheep the size of life; the other represents an Italian ox with his terrific long horns, a shepherd of the Campagna (life size also), and other objects. Many of his sketches of landscape are imbued with classical elegance, and some compositions of nude female forms are singularly graceful; there are, besides, portraits of eminent persons from his pencil, of a high order of merit. Although known in England only as a painter of domestic cattle, M. Verboeckhoven is no mean artist in modelling the figure—as some small groups in terra cotta prove; but his mastery of the human form is displayed in a life-sized figure of a sleeping nymph, modelled by him, and which he purposes to execute in marble: it is a composition replete with anatomical knowledge, roundness of limb, and graceful distribution of parts.

The situation of the house of this distinguished painter gives him the opportunity of having all the accessories of landscape required for his pictures near at hand; and as he paints incessantly from morn until evening, with the singular facility of hand he possesses, it is not marvellous that he should have produced so many finished pictures; or that he should have been able to amass such an amount of studies for his purpose.

M. Verboeckhoven is just passing the middle of life. Among his best pupils may be reckoned Sidney Cooper, Jones (of Brussels), Robbe, Verwée, and Tschaggeny: the latter painter we met in his atelier.

In this neighbourhood, Rue du Palais de Laken, Mons. P. Van Schendel resides, in a house of sufficient pretensions to justify the belief that his talent does not pass without due estimation on the part of amateurs. A spacious room, purposely constructed, on the first floor, having the word "atelier" placed on it, as is usual among the artists of this country, is the place where are painted the enchanting candlelight scenes we occasionally see: a portion is enclosed, excepting a part opening by a pair of black curtains; and here the artist paints from Nature by this contrivance his inimitable reflections of light. As customary, the walls are covered with multitudinous studies of groups and figures under various effects. He showed us a large picture, intended for a church in Holland, of 'Christ breaking Bread with the two Disciples at Emaus.' The figures are life-size; the subject is lighted from a lamp with several lights, suspended over the table; it is treated with magical effect, and, if placed so that its beauties can be fully seen, will be a remarkable monument of Art for display of artificial light. He has also painted some river scenes by moonlight; but for absolute truth of aërial effect a picture in his studio is unparalleled: the mistiness of distance by moonlight is perfect—you can almost fancy feeling the chilly air. The subject is a road-side inn, with peasants loading a cart by the assistance of a lantern; the distance exhibits a winding road, with trees, and the farm-buildings of the flat country of Flanders. M. Van Schendel is a little dark man, with a joyous, good-humoured countenance, speaking more Flemish than French, and enjoyed the smoking of a short clay pipe quite at his ease while showing us, with apparent real pleasure and perfect absence of vanity, the contents of his interesting studio.

On returning we visited another artist in the same vicinity, M. Bossuet, distinguished for his architectural scenes decorated with figures. He has travelled in the south of Europe, and particularly in Spain, where he has taken a great number of subjects, principally of Moorish cast. They are painted with a magnificent impasto of colour, in glowing tones, enriched with highly interesting groups of figures, all carefully studied for drawing and costume. We believe his pictures are unknown in England; they would be highly esteemed if seen by our amateurs. M. Bossuet has developed a system of treating perspective, without seeking a point of sight out of the plane of a picture, by a process so simple as to excite surprise it has not been before employed: we hope to give some account of the new theory in a subsequent article.

M. Gallait is another distinguished painter of Belgium. We had not the opportunity of viewing a large picture he is now painting for the Museum

of Versailles, representing 'The Coronation of the Emperor Baudouin at Constantinople, A.D. 1204.' It is inserted in the catalogue of the Exhibition of Ghent, but was not finished in time for the opening. One of his great works, 'The Abdication of the Emperor Charles Quint,' is placed in the Court of Cassation of the Palais de Justice in Brussels. It is a glorious work, containing many figures of life-size, habited in rich and carefully studied costumes. The *custodier* of the court told us he was paid 20,000 francs for this picture, and that the apartment where it is placed was rebuilt expressly to receive it.

But a few paces distant, and close to the Porte Scharbeck, lives J. B. MADOU, one of the most original painters of Belgium. Many of his compositions are known by lithographies; his pictures are rare, from the repletion of details and the precious finish of their execution. His subjects are interiors, and generally represent some interesting episode portrayed by numerous figures. We found him painting 'A Visit by a Lady of Distinction and two Cavaliers to the Farmer's Family, the Lady presenting an Orange to the Child.' In composition and in ideal character, his works are analogous to Sir D. Wilkie's first productions; and Madou is one of the most enthusiastic admirers of our countryman. Although only acquainted with him from engravings, he does not hesitate to place him infinitely beyond the renowned David Teniers for genius and imagination. His longing is great to see some of Wilkie's pictures and to study his *empâtement*, for which purpose he anticipates a visit to London. Madou is a very retired and modest person, unknown to the patrons of Art excepting by his pictures, which are readily coveted everywhere: but he knows no connexion, excepting the picture-dealer, who takes the lion's share of the fruits of his genius. His atelier is crammed with the implements of art and articles of antiquity; the walls hung with rich examples of antique embossed and gilt leather; the panels filled with pictures, and one of himself in a peculiarly picturesque *négligé* costume, it formed a *tableau vivant* that recalled subjects often depicted by the masters of renown, who long ago preceded the present race of Flemish painters.

Being desirous of visiting the most distinguished of the painters of Belgium, we proceeded to Antwerp, always so interesting as the residence of Rubens and his famous school, and for the great number of his finest works it still contains in the many churches and the Museum. A railway from Brussels—passing by the antique town of Vilvorde, the architecturally rich city of Malines, with its massive tower of St. Rombaut, and the elegant dome of our Lady of Hanswyck; and passing over the river Rupel at Duffel—brings the traveller in an hour and a quarter to the most ancient and celebrated city of the Netherlands: distinguished above all others for the grandeur of its cathedral and the famous spire, rivalled only in height and elaboration by the equally famous spire of the Cathedral of Strasburg.

Immediately on alighting from the railway train the visitor is convinced not only that he is about to enter a famous city of bygone commercial greatness, but one also more peculiarly distinguished as the City of Rubens. Omnibuses are waiting to receive passengers, adorned with a life-size portrait of the "Pride of Antwerp," copied from the well-known picture possessed by the Duke d'Arenberg at Brussels. After passing the moats, bridges, and gateways of the fortifications environing the city, the omnibus pursues its course through the Place de Meir; the Rue de Rubens is on the left hand, where his house still stands, although modernized and divided into two abodes. On the ridge of the roof of this house the same vane with the gilt sun turns with the breeze, that is represented in Harrewyn's engraving of it in 1692; and in the garden the summer-house remains intact, possessing its sculptured ornaments, the statue of Hercules by Quellinus, and the stone table which tradition points out as having served Rubens for occasional repasts.

The route proceeds from the spacious Place de Meir to the Place Verte, a quadrangular space, planted with trees. Here, after two centuries of indifference, a statue placed on a pedestal has been recently "inaugurated," as the phrase goes in foreign idiom. It is of bronze, representing the painter in the costume of the period in which he lived; and as a work of Art is a very admirable performance. The background is completed by the vast cathedral, and a very few paces lead to its entrance by the south transept, where the *chef d'œuvre* of the Prince of the Flemish School, 'The Descent from the Cross,' forms the true monument of his genius.

The Museum of the city has been rebuilt on its ancient site, and comprises a spacious entrance-hall and staircase, with a noble suite of saloons, lighted from above, and displaying the pictures of Rubens to the greatest advantage. A catalogue is still wanting for a description of its contents; a very careful one is in preparation; until it appears there is no other guide than the old notice, published by Philip Ville in 1829. Eighteen of Rubens's pictures are contained in this museum, and, independent of the other celebrities of the school of Antwerp, it boasts of a remarkably fine and authentic series of the early painters of the Van Eyck period.

Our visit was to the BARON WAPPERS, the most distinguished painter of Belgium. The title of baron has been recently conferred on him, for his talent as a historical painter, by the Sovereign of Belgium, King Leopold. He resides in a convenient and handsome abode adjoining the Museum, of which he is Director; and he also fills the chair of President of the Academy of Fine Arts in Antwerp—a position which has heretofore been ennobled by the names of Rubens and Vandyke. At the present time, under the presidency of M. Wappers, there are upwards of thirteen hundred students, of whom one hundred and thirty-eight are devoted to sculpture. The greater part are of course natives of the country, but there is a sprinkling of French and German, as well as a few English, in the schools.

M. Wappers himself appears about forty years of age, and rather stout in person. It would be perhaps impossible not to imagine that his countenance bore indication of the mind and genius within, particularly when lighted up by conversation on his beloved pursuit. His whole soul appears to exist only in the love of Art and its furtherance; and most ardently is he imbued with the desire of uniting the graces of ornamental design to the articles of every-day utility in life. For this purpose he has long sought to establish a school of instruction for artisans, analogous to schools of design, and, although in some respects successful, the foundation rests more on hope than on hitherto-received encouragement, either from public funds or authorities.* At the time of our visit he was employed in his atelier painting a portrait of Madame Wappers, who is a charming and handsome English lady; their union is blessed with two sprightly children still very youthful. As all ateliers nearly resemble each other, it need only be said that it is capacious and well stored with antique furniture, models, sketches, and all the well-understood paraphernalia of historical necessities. The only finished picture was a composition from French history of a distinguished prisoner and his daughter, two half-length figures, of life size. This was placed on an easel in the drawing-room; it is a work of wonderful merit. A word or two must not be omitted about the frame, which is treated as a part of the picture, representing an opening, shut by massive hinges of antique form in relief, and studded in the spandrils by raised bolts; the frame at once proclaims a prison window, and expounds the tale without adventitious aid.

Two other objects of interest grace this drawing-room: one is a cheffonier, to receive the ornaments of bronze, porcelain, &c., called in this country by the appropriate name of a "bazaar," designed by Madame Wappers, and executed from her own drawings. In speaking of this ornamental appendage, it may be permitted to say the fair artist has displayed an elegant taste. But the highest prized gem of the apartment is a handsome silver vase and stand, presented to the Baron by her Majesty Queen Victoria, as a tribute of her esteem for his great talents.

Having spoken about the frame of the before-named picture, the name of F. Durlet, its designer, was elicited as a decorative artist of the highest skill in wood-carving, and, accordingly, we set out with M. Wappers, and in company, also, with M. Decaisne, an artist of Paris, to visit the workshop of the sculptor in wood, situate in the Rue Haute. Here we found him to be a very modest, unassuming young man, full of mind and enthusiasm, busily employed with his workmen in the fabrication of Gothic stalls for a country church. M. Durlet is the artist who is now embellishing the choir of the Cathedral in this city with stalls of the most elaborate and fanciful display of ogival forms. A small portion only is yet completed, with innumerable carved statues and bas-reliefs: these latter are from the designs of M. Geerts, a sculptor of eminence. When completed—with its canopies, and the lofty pinnacles in each centre towering to the height of the colossal columns from whence the arches spring—it will be the most remarkable work of its kind executed in modern times. From the workshops we went, accompanied by M. Durlet, to other premises, where a throne—properly called a *reposoir*—is being constructed by him to be placed on the Place de Meir at the approaching fête of the Assumption of the Virgin. The erection is so contrived that it can easily be taken down, removed, and replaced on future similar occasions, for which it is intended. We forbear any description of this elaborate composition, which is upwards of thirty feet in height, as the artist has promised us a drawing of it, when completed, for engraving as an illustration to our Journal.

The Baron Wappers has received pressing invitations from high personages to visit England, and entertains the thought of doing so next spring. Many of the distinguished painters of Belgium are desirous of exhibiting their works in England; but are deterred by ignorance of the means of conveyance to our exhibitions, and the fear, from some unfavourable placing of those which have already appeared, that they should be circumstanced beyond the reach of a due appreciation of the elements of Art which constitute their great excellence.

* We may presume to add that he spoke in terms of warm approval of the ART-UNION Journal, as in a measure carrying out the plans he has earnestly desired to see effectual—plans for the association of High Art with the Arts Industrial. M. Wappers kindly and generously tendered to us his assistance and co-operation in any way in which they could be made available.

EXHIBITION OF MODERN PICTURES AT GHENT.—JULY, 1847.

THE twentieth Exhibition of Pictures by the living artists of Belgium was opened to the public, at Ghent, on the 27th of June, 1847. The three cities of Brussels, Antwerp, and Ghent, have alternately an annual display; that of the capital is usually of the most consequence, as the greater portion of the amateurs and purchasers reside there. In due course, Brussels will enjoy the Exhibition of 1848.

That now open at Ghent is placed in the Halls of the Academy of Arts, and contains about three hundred and fifty works of Art, of which a few are sculptures, water-colour drawings, and engravings. The principal part of the pictures are by Belgian artists; there are some by Dutch, French, and German painters of small celebrity. Many of the names with which we are familiar in England do not appear; Wappers, Willems, Leys, and Madou, among others, are absent, —much to be regretted, lest foreigners and travellers, who have the opportunity of visiting the annual exhibitions, should form an erroneous opinion of the existing amount of talent. Those who have obtained a celebrity and patronage, owe an acknowledgment of it to the country of their birth, which they can only repay by the exhibition of their great works, both for the improvement of the younger artists, and for ennobling the annals of the period by the public display of the national genius. Verboeckhoven here exhibits two of his finest cattle pictures, both of them previously sold, and, but for the presence of these capital performances, a stranger would judge indifferently of the cattle-painters of Belgium. Still there is sufficient in the present collection at Ghent to prove that this country now possesses a race of painters who are worthy successors of the ancient Flemish school. Among the historical productions there are some of a high order of merit by Eckhout, Guffens, Vanderhaegen, and Slingeneyer. In landscapes the examples are very weak—deficient in aërial perspective, laboured in details, and gaudy in colour: the exceptions are by Van der Ven, Verwée, and Gurnet. As a cattle-painter, Verboeckhoven reigns without a rival: his two pictures are worthy of the great master in his

peculiar art of representing domestic cattle. In the class of *genre* subjects the pictures are the most numerous; many of them possess the highest merit of execution, and are occasionally treated with a freshness of feeling that adds great value to the simple scenes of peasant life, so frequently chosen for representation. The marine and still-life pictures are not remarkable for any quality beyond the commonplace.

The most important pictures for pretension to High Art on a great scale are, 'The Crucifixion,' a large altarpiece, twenty feet high, comprising a number of figures and attributes, painted by A. Van Ysendyck, Director of the Academy at Mons, destined for a church in Holland; and a similar subject by H. Dobbelaere, of Bruges. The first named has considerable merit of composition in distributing the component parts over the surface, and has some good heads, particularly that of one of the soldiers casting dice for the garments of the Saviour; the drawing is careful—from the graceless model of the school; the colour is bright, but a degree too feeble. The second picture by H. Dobbelaere is of inconceivable coarseness: the figures are nine or ten feet in height; it is not too much to say that, with the exception of possessing anatomical knowledge, it is beneath any of the pictures exhibited in Westminster Hall.—M. Wierts created a great sensation two years ago, at the Brussels Exhibition, by the picture of a Roman combat, full of energy, composed of a number of figures. He now exhibits No. 144, 'Les Deux Jeunes Filles.' No morbidity of mind could have imagined a more offensive idea than is here portrayed. The title of 'Two Young Girls' is outraged by representing in life-size a perfectly nude female form in profile, seen below the knees; placed immediately opposite a skeleton, equally in profile, which is labelled with the name of the once-animated being whose remains of mortality are thus depicted. There is no sentiment in the countenance of the living form; vitality is no further indicated than by a tolerable colour of the flesh.—P. Kremer exhibits a picture of three half-length figures from "The History of the Princes of Orange," cleverly pencilled, but wanting intellectual animation. No. 57, 'Le Langage des Fleurs,' by J. J. Eckhout, is embodied by a beautiful and elegant female form, life-size, employed in arranging flowers: the composition and accessories make it an admirable subject for engraving; it is painted with great transparency and delightful harmony of colour.—No. 98, 'Ugolino and his Four Sons,' by J. Van de Kerkhove, of Paris. The colour and manner of this picture so nearly approach that of 'Richard Cœur de Lion,' by Cross, which gained a premium, that it is probable both have studied in the same school. But the outrageous head given to the Count baffles any attempt at description for its caricature of expression.—No. 120, 'L'Affranchissement de la Commune de Hasselt,' by G. Guffens. It is hardly possible to do justice to this charming picture. The Count de Looz is represented granting a charter to the commune of Hasselt on the occasion of his marriage. The figures are of small life-size, and the great merit of this work will be best understood by saying that it resembles in treatment Poole's picture of 'The Nuns of Syon,' exhibited last year. There is the same study for truth of details and costume, good drawing, expression suitable to the subject; and it is besides advantaged by a better colour and a more free touch. The picture has been purchased by the little town of Hasselt, and the subject has been excellently lithographed by Billoin, for the Art-Union Society of Antwerp.—No. 121, 'Episode de la Bataille de Roosebeeke,' E. Slingeneyer, of Antwerp. Charles VI. and the Constable Olivier de Clisson, on horseback, are seeking for the body of Van Artevelde, who was killed at the commencement of the conflict; the action portrayed is an episode of the patriotism of a private soldier, severely wounded, who refuses to accept pardon upon the base condition of abjuring his country. It were to be wished that this capital picture could be seen in England, as it possesses in an eminent degree the qualities of Art desirable in the historical pictures proposed for the embellishment of the Palace at Westminster. The figure of the King is truly royal, the face at once dignified and expressive; the horse—a noble animal—worthy of carrying a prince. In the painting of the whole of this figure, the embossed armour of the King and magnificent housings of the horse leave nothing to be wished for on the score of intelligence and execution. The group on the left, of dying and dead, is masterly in design and excellent in drawing. Although kept in shade to give value to the opposite group of equestrians, the most beautiful harmony of tints and perfect transparence are apparent. The figures are rather beyond the size of life; the colour rich, fresh, and brilliant.—No. 170, 'Bataille de Nieuport, 1600,' J. F. Vanderhaegen. This clever artist unfortunately died before he finished this picture, which was intended by him for the present exhibition. It is consequently in the condition of being nearly a sketch, but so full of life and vigour, and so admirably composed, that it can only inspire regret for the premature death of the accomplished painter.—No. 296, 'Henriette de France au Château d'Holdemberg,' by C. Jacquand, is a clever composition of figures, treated in the manner of the modern French school.

These are the principal pictures which, as historical subjects, are remarkable; there are several others, but it is useless to enumerate them to English readers until greater excellence is developed.

In the landscape department the only pictures worthy of notice are by Verwée and F. Gurnet: the latter has only recently come into notice, but gives great promise. G. Van der Ven has a pair of pictures composed of the least possible material, but with a remarkably fine feeling for atmospheric effect in a moonlight and sunset scene.

No. 323, 'A Landscape,' in coloured crayons, by P. Lauters, attracts great attention among the visitors, for its novelty in Belgium; but it is a very distant imitation of our H. Bright—hard in treatment and glaring in colour. 'A Landscape' by a German artist, H. Funke, of Frankfort, is clever—as showing the light of the peaks of the Tyrolese mountains, while the valleys are already embosomed in the shades of obscurity. Another German, J. Firmenich, of Frankfort, displays a large landscape, of violent reds, yellows, and greens, intended for a sunrise: it is a perfect Chinese picture for treatment of details: all painted in positive colours.

The landscapes are very numerous. The works of Ducorron and Gelissen enjoy some reputation in their native country; but would be considered in England as but indifferent transcripts of Nature, and would rank very low in our exhibitions.

In the *genre* class there are many works of great merit—generally pleasing, at least, when not possessing any imaginative gifts. For success they depend on clean tints, careful pencilling, and high finish. The compositione are very ordinary; the surface is usually well covered; much good drawing is not exacted for the forms employed in domestic scenes, where elegance is unknown; and that it is but little studied is evinced by the modelled forms of the hands and feet. In interiors, to fill the surface in front, a dog is introduced, as an accessory of common practice, and generally is the worst-executed part of the picture. To give sunny effect to an interior apartment, or outside in the air, a yellowish tone of colour is constantly employed that has a great analogy to the fumes of a furnace, which is aided by the vapoury treatment of the objects steeped in it. These are the commonplaces of the school repeated a hundredfold, and which, with some exceptions, make it merely imitative.

The candlelight scenes by P. Van Schendel are well known and highly prized in England. He has here one of his usual subjects of market scenes, painted with force and brilliancy, united with extreme finish alike remarkable. It has no relation at all for power with the pictures of the master which have been exhibited in London this year.

No. 162, 'Fête Flamande,' E. J. Venneman, jun., of Ghent. This picture is an exception to the ordinary routine, and a most admirable work. The surface is small, but every part is perfect. The light of day pervades the scene; the figures are solidly painted, and full of character; each appears to have been the object of particular study. Such performances are covetable wherever Art is understood, and the painter will, doubtless, soon be appreciated to his full value.—No. 234, 'Le Savetier et le Financier,' by Ange François. Excessive finish, with bright, clean colour, and intense attention to details, render this picture an extraordinary performance for these qualities; but the soul of Art is wanting; the heads are only heads.—No. 249, by W. Linnig, and No. 250, by Z. Noterman, are interiors, very clever and very careful, but conducted on the commonplace tactics of the school, producing pleasing pictures in themselves, perfected by laborious imitation of others. Among other estimable artists who exhibit works of this class are B. de Loose, L. Van Kuyk, F. Bouvy, H. Depratere, J. Boulanger, J. Van Hasselaer, H. Van Hove, N. E. Ghesquiere, and H. Dillens.

There is no cattle-painter of any eminence whose works have been contributed but those of E. Verboeckhoven. A large picture, No. 154, of cattle, is a *chef-d'œuvre* of the master, and combines all his excellences. The solid impasto of colour, the texture of the animals and truth of character, the herbage in the foreground, particularly a mass of docks and thistles on the left hand in front, are all admirable, and painted with a brilliancy of colour never excelled by any of the great artists of the Flemish school. It has been purchased by the municipality of Ghent, for their city museum.

In marine subjects the works of Schotel, Schelfhout, and Koekkoek are absent, and are but ill replaced by C. Linnig, F. Musin, and A. L. Francia. The latter is the son of an English artist, who enjoyed some reputation in his day. The son cannot be congratulated on the inheritance of his father's talent.

The flower and still-life compositions are not of a high order of merit. J. C. Duval has a well-composed picture of flowers and fruit, tamely executed—at least, after the brilliancy of Lance.

The water-colour drawings are few. Our countryman, Mr. E. Hull, resident at Brussels, has some of his equine subjects, which are the delight of the connoisseurs in full-bred horses.

The proof engravings in line by Michael Verzwyvel, are truly admirable. The subject of one is the evil genius and the good genius tempting a female. It is from a picture in the possession of Mr. Stewart, of the Albany. The other is a portrait of Wappers himself. There are, also, some line engravings, executed by what is termed the Royal School of Engravers. The sculptures are but few; three or four good figures, composed upon the idea of Baily's 'Eve at the Fountain,' are the best.

It is painful to hear from the artists that they receive very little encouragement from the rich, noble, and distinguished persons of their own country. There are, doubtless, cogent reasons for what upon the surface appears an apathy, but which may with facility be traced to political circumstances—as the ruling cause. There is now no wealthy priesthood to decorate churches and abbeys with pictures. Belgium has within too short a period attained the rank of an independent nation; and a newly-formed Government for themselves cannot have yet assumed a thorough organization. All public patronage, then, becomes a matter suspicious of intrigue, and the most designing, instead of the most excellent, are likely to profit by it. The truth of this position is proved by the very indifferent works of the artists sent to Rome for improvement. The "leathery" hue of Italian flesh, the excess of light and colour of sky operating to create intensity of shade and shadow, the absence of green in summer herbage and foliage—all contribute to spoil the eye for the richly varied hues of more temperate climes. The multiplied casts of the fine sculptures of antiquity existing everywhere, give the student all the advantages of a Roman sojourn, without the drawbacks already adverted to; and, excepting for religious compositions, the study of the Arts at Rome is positively injurious to northern schools.

In lithography the Belgians have made but small progress relatively to what has been done in Paris, in Germany, and even in London. A society professing to call itself "La Société des Beaux Arts," but only a trading partnership, depends for success on its piracies, and has undertaken to circulate copies, at reduced prices, of the work published in London on the Holy Land by D. Roberts, R.A. The prospectus puts forth that the drawings are lithographed by Haghe, who is designated as *dessinateur* of her Majesty the Queen of England, but it is cunningly omitted that the lithographies of Brussels are copies from those by Haghe. The prospectus, boasting of this work, says, that when a copy was presented to Pope Gregory XVI., he exclaimed, "This is a book I wanted," and he immediately transmitted to the editor the *brévet* with the cross of the order of Gregory the Great!

Who is the individual decorated with this cross

remains to be seen;—whether it is D. Roberts, who perilled his life among barbarous tribes to make the drawings; or Louis Haghe, who drew them so beautifully on stone after the original sketches. Surely it is not Alderman Moon, who invested an immense sum in the undertaking. It cannot be the *Société des Beaux Arts*, for one cross among so many would go but a small way. Perhaps, after all, it is the *gérant* of the Society, who struts thus decorated with honours obtained by palpable pilfering. This same *gérant* has been lately decorated with the order of Leopold, and is pensioned as the Administrator of the Royal School of Engraving, instituted under the auspices of the Government.

Need it be added that Haghe's other works on Belgium and Germany are pirated by this same *Société* and *gérant?*

That engraving should ever flourish under such direction is impossible; the specimens exhibited at Ghent at once proclaim the inutility and imbecility that must attend any institution that sets out by appropriating the rights of foreign talent to its own purposes of dishonest gain.

That Belgium possesses living painters of the highest merit is indisputable; and that their works are sought and liberally paid for by foreigners is equally true. The Fine Arts may hope for a due share of esteem in their own country when the incubus of political quacks, agents, and *gérants* is destroyed; and certainly the Belgian *noblesse* will not be less munificent in patronizing genius in the middle of the nineteenth century than it was when Rubens, Vandyck, and D. Teniers lived among them, two hundred years ago.

GOVERNMENT SCHOOL OF DESIGN.

ITS ANNUAL EXHIBITION.

THE Council have distributed prizes—or premiums—to several of the students in the Schools; and the drawings, models, and designs, so rewarded, were "on view" for a few days during the past month. The Exhibition was not public—a circumstance at which we rejoice; for the collection was by no means encouraging: showing not only no advance, but a positively retrograde movement in every branch in which it would appear the pupils have been "instructed." We do not think there can be a second opinion on this matter: we do not imagine that either Council, Director, or Masters can, for a moment, imagine that the proofs here adduced can lead to any other conclusion than that—somewhere or other—there has been gross neglect or total incapacity; or that (what is more likely) the "squabbles" which have taken place in the Institution have deprived it of the power of working out any one of the purposes for which it was established—thus betraying a high public trust, squandering public money, and postponing the period when British Manufactures shall be really benefited by British Art.

Our remarks are, of course, grounded solely upon the evidence supplied by this Exhibition; there may be, and there no doubt are, young men who have improved under the tuition at Somerset House; indeed, it could not have been otherwise—even if no aids had been given other than the books and models there collected; but, judging from the examples—*selected for rewards*—which the pupils have on this occasion exhibited, despondency is forced upon us, and indignation is almost justified.

From this sweeping condemnation we must, however, except the Female School—to which we shall make reference presently.

We walked through the great room at Somerset House—hallowed by so many memories and associations—with positive despair; glancing over a few seemingly schoolboy drawings "from the round," we seek for some tokens that the Arts of Design have been fostered; and we find nothing that the humblest of our manufacturers could not excel in his own establishment, with his limited means and appliances, paucity of authorities, and imperfect or bad education: two or three patterns for chintzes, unequivocally poor and "unworkable"; two or three designs for cups and saucers, not only unfitted for adoption but without a bare hint; a water-jug, bad in form and poor in character; a sofa, hideously ugly in every respect: having named these, we believe we name all the pretences to "designs" having reference to manufactures. A good candelabrum, for bronze, we had seen at the Society of Arts, where it had been "rewarded" previously; and a vase, very imperfectly cast, is unquestionably a work of merit; but these two are the only exceptions to the rule, which seems to have descended many degrees below mediocrity.

It is idle to tell us to "wait"; we have been waiting for ten years, and have paid a large sum (a sum insignificant compared to the benefits that *might* have accrued from the expenditure) to obtain useful results from a national effort; and this latest evidence is conclusive as to the rottenness of a system—the soundness of which has been, all along, more than doubtful. Whatever may be the cause—whether imperfect direction or injudicious administration—we cannot say; but beyond question the proceedings of the School are such as to render the Institution a mockery—and a costly one.

We refuse to admit that England is incompetent to compete with France in Ornamental Design because of any natural defect or inherent want of taste. We contend that we need only proper education for our youth. And, after culpable pondering and postponing, the Nation at length determined that the means of obtaining such education should be supplied out of the national resources. It is high time that for the money we should receive something like money's worth: all our inquiries fail to discover that youths taught in the School have been scattered abroad with the power to become practically useful to manufacturers: there are a few exceptions; but they are so very few as to bear no proportion at all to the amount of success we have a right to expect. We visit one of the annual demonstrations of the Institution, and what do we see? We venture to assert that no person of moderately refined taste and sound judgment could have examined the collection without having been disappointed to the verge of disgust.

We have stated that we must make exception in reference to the Female School; which, though by no means perfect, is by no means unsatisfactory. Here there have been no squabbles. It has not been here as it has been elsewhere—where A B does not wish C D to make a good design because E F will obtain credit therefrom; and where G H feels that the improvement of I K will be a benefit to L M, whom he does not desire to serve. Mrs. M'Ian, an accomplished and amiable lady, has had no quarrels with Councils or Directors; she has pursued her quiet way, without let or hindrance from within or without; and the consequence is that the "show" in her School is at all events creditable. The female students have far surpassed those of the other sex in every branch to which they have paid attention; the drawings and paintings of fruit are excellent; the panels are, in many cases, original thoughts, well worked out; and there are two or three designs of which manufacturers might gladly avail themselves.

It cannot be supposed that we write these remarks without pain. The Masters of the Morning and Evening Schools are undoubtedly men of talent—such artists as Messrs. Townsend, Horsley, Richardson, Le Jeune, and Stephens, are to be spoken of only in terms of high respect; and the Director is, beyond doubt, a gentleman of large experience and considerable capacity. But something must be wrong—and the public ought to know where the evil exists, and how the remedy is to be applied. It is very generally known that for the last two years there has not only been no unity of sentiment and harmony of action between the Director and some of the Masters, but that they have been opposing one another "tooth and nail," to the prejudice of the public service and the injury of the many interests the Institution was founded to promote. It is high time to put an end to a system so ruinous.

Meanwhile, there has been a REPORT of "the second special Committee of the School"—viz., Monckton Milnes, Esq., M.P., J. R. Gardener, Esq., T. F. Gibson, Esq., J. G. S. Lefevre, Esq., M.P., G. Richmond, Esq., and Sir R. Westmacott, R.A.—who have resolved, subject to the approval of the Board of Trade,

"That a Committee, to be named 'The Committee of Instruction,' be appointed by the Board of Trade, from the Council; to consist of five members: three at least of whom shall be artists by profession. This Committee to have the general superintendence of the method of instruction pursued in the School; to select the examples and models to be used, and to satisfy themselves, either by their own observation, or through an Inspector appointed by themselves, that the duties of the instructors and students are efficiently performed; and that the attendance of all who are engaged in the business of instruction is punctual and regular. Three members of the Committee to form a quorum, provided that two of them are artists by profession. The decisions of the Committee of Instruction not to require confirmation by the Council."

And among other arrangements in reference to the duties of the Director, they have ordered that he shall

"place himself in communication with eminent manufacturers in different branches of trade, both for the purpose of ascertaining their peculiar wants, and of affording them advice and assistance."

This is at least a promise of improvement. If the Director discharges rightly this part of his duty (which certainly he never has done), great may be the benefit of the School to our manufacturers.

We venture to assert—and, we trust, without presumption—that we are ourselves at this moment better informed concerning the "peculiar wants" of the manufacturers in our manufacturing towns, than the Council, the Director, and the Masters, put together. We say this not to our own praise but to the shame of the managers of a National Institution, founded and sustained for the direct purpose of improving and advancing British Industrial Art.

Among other advantages contemplated by the second special Committee are the following:—

"That each class shall have at its head a Professor, with such Masters as the Committee of Instruction may think requisite.

"That each Professor shall be solely responsible to the Committee of Instruction for the management and progress of his respective class; shall suspend students if necessary, reporting the same, as soon as conveniently may be, to the Committee of Instruction.

"That the Masters in each class shall be responsible, for their attendance and duties, to the Professor of the class, subject to the supervision of the Committee of Instruction,

"That each Professor shall, at least once a week, deliver to the students in his class, collectively, a LECTURE, OR DISCOURSE, explanatory of the subjects of study in progress in his class.

"That the Committee of Instruction shall take into immediate consideration the question of establishing ELEMENTARY SCHOOLS, and the practicability of relieving the Head School of a large number of young students who have not attained a certain degree of knowlege of the principles and practice of drawing.

"That there shall be one or more annual public exhibitions of works of Art produced in the School, to be open in the months of February and July: the prizes to students to be arranged by the Committee of Instruction, in consultation with the Professors.

"That each Professor and Master be requested to contribute at least one specimen of Ornamental Art to each Exhibition.

"That a Gold Medal be offered as an annual prize for some high specimen of Ornamental Art; to be open for competition to all students in the Government Schools of Design throughout the country.

"That a Course of Lectures on the History, Principles, and Practice of Ornamental Art shall be delivered at least once a year in each of the Branch Schools, by a competent person, to be appointed by the Council, subject to the approval of the Board of Trade, and to be specially remunerated.

"That the Masters of the Branch Schools shall, in all possible cases, be taken from among the Masters, or the most advanced students, of the Head School.

"That the Board of Trade be requested to take into immmediate consideration the imperative necessity of affording more efficient accommodation to the Head School of Design, in Somerset House, by providing spacious and well-ventilated apartments for the purposes of instruction; a lecture and exhibition room, sufficient space for the Museum and Library of Reference, and especially a room to be used for the purposes of the Modellers."

That these plans, if properly carried out, will be immensely beneficial, there can be no doubt; but so much depends upon the constitution of the "Committee of Instruction," that all opinion as to the issue must be suspended until its appointment has taken place.

We do earnestly hope that the Board of Trade will not feel itself compelled to form this Committee out of the existing Council of the School:—three of the five members must in that case be members of the Royal Academy, at least with one exception—that of a gentleman whom rumour points to as the next Associate of the Academy: for however excellent they may be as painters, architects, and sculptors, and however estimable in private life, they are precisely the persons least fitted for the important office—to say nothing of their being so intimately mixed up with the painful discussions and embarrassing "disagreements" of which the Institution is the victim.

THE SEVENTH REPORT
OF THE
COMMISSIONERS ON THE FINE ARTS.

This important document has been issued by the Commissioners; it is limited in extent—consisting but of twenty-two pages—but there is one portion of it that will be hailed with enthusiastic pleasure by every lover of Art in Great Britain. Long as it is, we cannot do better than transfer it entire to our columns:—

REPORT OF THE COMMITTEE APPOINTED TO SELECT SUBJECTS IN PAINTING AND SCULPTURE, WITH A VIEW TO THE FUTURE DECORATION OF THE PALACE AT WESTMINSTER.

Your Committee have first to observe that the general plan on which subjects were proposed to be selected has been defined by the Commissioners in their Sixth Report to her Majesty in the following words:—"In accordance with the principles which have already guided us in deciding on the plan of decoration in the House of Lords, viz., with reference to fresco-paintings, stained windows, and statues, proposed for that locality; and also in the selection of statues proposed for St. Stephen's Porch, St. Stephen's Hall, and the royal approaches: we conceive it to be the duty of this Commission, for the better guidance of present and future artists, and in order to maintain a character of harmony and unity worthy of such a building, to determine a complete scheme for the future decoration of the Palace. We are of opinion that, in determining such scheme, the especial destination of each portion of the building should be attended to; that, in the selection of subjects, the chief object to be regarded should be the expression of some specific idea: and the second, its illustration, by means of some well-known historic or poetic incident adapted for representation in painting."

The duty which has devolved on your Committee being thus defined, their labours have been directed to the selection of subjects in accordance with the principle above explained. They have, for the present, given their attention to subjects for painting; a considerable number of names of distinguished persons to whom statues might with propriety be erected having been before proposed, and of these some have been selected by former committees for particular localities.

ST. STEPHEN'S PORCH,

containing two compartments, one measuring 26 ft. high (to the point of the Gothic arch), by 16 ft. 8 in. wide; the other measuring 18 ft. 3 in. high, to the point of the arch, by 11 ft. 4 in. wide.

In this porch will be four pedestals, on two of which it has been recommended to place the statues of Marlborough and Nelson; and your Committee were of opinion that the subjects of 'Peace' and 'War' would be appropriate in the two compartments intended for painting.

ST. STEPHEN'S HALL,

containing on the side walls eight compartments, each measuring 14 ft. 5 in. wide, by 9 ft. 8 in. high; and two end compartments, one measuring 20 ft. 9 in. high, to the point of the arch, by 11 ft. 6 in. wide; the other measuring 17 ft. 6 in. high, to the point of the arch, by 11 ft. 3 in. wide.

An opinion has before been expressed, by the Commission generally, that as St. Stephen's Hall stands on the spot where the House of Commons was, during many centuries, in the habit of assembling, it should be adorned with statues of men who rose to eminence by the eloquence and abilities which they displayed in that House. Twelve personages selected on this principle were, accordingly, named in the Fourth Report of the Commission to her Majesty.

Your Committee conceived that the walls might properly be decorated with paintings illustrating some of the greatest epochs in our constitutional, social, and ecclesiastical history, from the time when the Anglo-Saxon nation embraced Christianity to the accession of the House of Stuart; and that the following subjects would be well adapted for this purpose:—

I. IN THE STATE.

(For the Side Compartments.)—'A Sitting of the Wittena-gemot.' 'The Feudal System—the Homage of the Barons to William the Conqueror.' 'The Origin of the House of Commons—the first Writ brought down to the City of London.' 'The Termination of the Baronial Wars—Stanley and Oxford crowning Henry VII. over the dead body of Richard III.' 'An Early Trial by Jury.' 'The Signing of Magna Charta.' 'The Abolition of Villeinage'—a Lord, on his Deathbed, attended by the Clergy, manumitting his Villeins.' 'The Privileges of the Commons asserted by Sir Thomas More against Cardinal Wolsey.'

II. IN THE CHURCH.

(For the End Compartments.)—West End: 'The Conversion of the Anglo-Saxons to Christianity—the Preaching of St. Augustine.' East End: 'The Reformation—Queen Elizabeth receiving the Bible in Cheapside.'

THE CENTRAL HALL,

containing *four* compartments, each measuring 17 ft. 7 in. high, to the point of the Gothic arch, by 12 ft. 7 in. wide; and three small panels underneath three of the large compartments, each measuring 5 ft. 5 in. high, to the point of the arch, by about 4 ft. 6 in. wide.

Your Committee, bearing in mind that this hall is the central point of the whole building, were of opinion that the nationality of the component parts of the United Kingdom should be the idea here illustrated, and would be appropriately expressed by representations of the four Patron Saints, St. George, St. Andrew, St. Patrick, and St. David, in the four compartments intended for painting; and that in the three small spaces underneath three of the compartments the heraldic emblazonings of the Orders of the Garter, of the Thistle, and of St. Patrick, might be introduced.

CORRIDORS FROM THE CENTRAL HALL,

consisting of the Peers' Corridor, the Commons' Corridor, and the Central or Public Corridor.

Your Committee were of opinion that the corridors which join the two Houses might properly be decorated with paintings illustrative of that great contest which commenced with the meeting of the Long Parliament and terminated in 1689. It will be seen that the subjects have been selected on the principle of parallelism, and that an attempt has been made to do justice to the heroic virtues which were displayed on both sides.

THE PEERS' CORRIDOR,

containing eight compartments intended for painting, each measuring 9 ft. 6 in. wide by 7 ft. high:—'Charles I. erecting his Standard at Nottingham.' 'Basing-house defended by the Cavaliers against the Parliamentary Army.' 'The Expulsion of the Fellows of a College at Oxford for refusing to sign the Covenant.' 'The Burial of Charles I.' 'Speaker Lenthal asserting the Privileges of the Commons against Charles I., when the Attempt was made to seize the Five Members.' 'The Setting Out of the Train Bands from London to Raise the Siege of Gloucester.' 'The Embarkation of a Puritan Family for New England.' 'The Parting of Lord and Lady Russell.'

THE COMMONS' CORRIDOR,

containing eight compartments intended for painting, each measuring 7 ft. 9½ in. wide by 6 ft. 6 in. high:—'Charles II. assisted in his Escape by Jane Lane.' 'The Executioner tying Wishart's Book round the Neck of Montrose.' 'Monk declaring for a Free Parliament.' 'The Landing of Charles II.' 'Alice Lisle concealing the Fugitives after the Battle of Sedgemoor.' 'The Sleep of Argyll.'* 'The Acquittal of the Seven Bishops.' 'The Lords and Commons presenting the Crown to William and Mary in the Banqueting House.'

THE CENTRAL CORRIDOR,

containing six compartments, each measuring 8 ft. 9 in. high by 7 ft. wide.

The paintings in St. Stephen's Hall, and in the corridors which join the two Houses, illustrate the gradual progress of our institutions during the interval which elapsed between the introduction of Christianity and the Revolution. It has been thought that the central corridor might with advantage be adorned with paintings exhibiting in strong contrast the extremes which are separated by that interval. With this view, six subjects have been selected: in three, Britain appears sunk in ignorance, heathen superstition, and slavery; in the other three, she appears instructing the savage, abolishing barbarous rites, and liberating the slave.

'The Phœnicians in Cornwall.' 'A Druidical Sacrifice.' 'Anglo-Saxon Captives exposed for sale in the Market-place of Rome.' 'Cook in Otaheite.' 'English Authorities stopping the Sacrifice of a Suttee.' 'The Emancipation of Negro Slaves.'

THE UPPER WAITING-HALL.

The subjects for six (out of eight) compartments in this locality have been before proposed to be selected from the following poets:—Chaucer, Spenser, Shakspere, Milton, Dryden, and Pope. The choice of such subjects being left to the artists appointed, or to be appointed, to execute them, after they shall have been approved by the Commissioners.

THE HOUSE OF PEERS.

The subjects for the six compartments intended for painting, and the selection of historical personages proposed for statues to be placed in the eighteen niches, as well as the decorations for the stained windows, have been determined by former Committees.

THE PEERS' ROBING-ROOM,

containing three large compartments, two measuring 20 ft. wide by 10 ft. 6 in. high, the third measuring 22 ft. wide by 10 ft. 6 in. high; and six smaller compartments, each measuring 7 ft. wide by 10 ft. 6 in. high.

Your Committee being desirous to vary the proposed decorations, and conceiving that Scripture subjects—as affording scope for the highest style of design, and as being especially eligible on other grounds, should by no means be excluded—considered that the above-named locality, in which the principal compartments intended for painting are of considerable magnitude, would be well adapted for such subjects. Your Committee were of opinion that the illustrations should have reference to the idea of Justice on Earth, and its development in Law and Judgment, and that the following subjects would be appropriate.

In the single large compartment on the west side. 1. 'Moses bringing down the Tables of the Law to the Israelites.'

In the two small compartments on the east side, 2. 'The Fall of Man,' and 3. 'His Condemnation to Labour.'

On the south side, in the larger compartment, 4. 'The Judgment of Solomon;' and in the two smaller, 5. 'The Visit of the Queen of Sheba,' and 6. 'The Building of the Temple.'

On the north side, in the larger compartment, 7. 'The Judgment of Daniel;' and in the two smaller, 8. 'Daniel in the Lion's Den,' and 9. 'The Vision of Daniel.'

THE ROYAL ANTE-CHAMBER,

containing in the upper part of two of the walls, six large compartments (three on each side), measuring 13 ft. wide by 10 ft. 9 in. high. Twenty-eight upright narrow compartments, measuring 5 ft. 7 in. high, by about 2 ft. 6 in. wide; and twelve panels for carved work, four measuring 6 ft. 9 in. wide, by 3 ft. 9 in. high, and eight measuring 2 ft. 3 in. square.

Your Committee considered that the six large compartments in this locality, being at a considerable height, might be filled with copies, in tapestry, of the defeat of the Spanish Armada, taken either in part or altogether from the designs of the tapestry originally existing in the House of Lords, which, your Committee conceived, it is of great importance to preserve, as far as possible, to the nation.

That the twenty-eight upright compartments might be appropriately filled with portraits relating to the Tudor family:—'1. Henry VII.' 2. 'Elizabeth of York.' 3. 'Arthur, Prince of Wales.' 4. 'Katharine of Aragon.' 5. 'Henry VIII.' 6. 'Anne Boleyn.' 7. 'Jane Seymour.' 8. 'Katharine Howard.' 9. 'Anne of Cleves.' 10. 'Katharine Parr.' 11. 'Edward VI.' 12. 'Queen Mary.' 13. 'Philip II.' 14. 'Queen Elizabeth.' 15. 'Louis XII.' 16. 'Princess Mary, Queen of France, Duchess of Suffolk.' 17. 'Charles Brandon, Duke of Suffolk.' 18. 'The Marchioness of Dorset.' 19. 'Lady Jane Grey.' 20. 'Lord Guildford Dudley.' 21. 'Princess Margaret, Queen of Scotland, Countess of Angus.' 22. 'James IV.' 23. 'Douglas, Earl of Angus.' 24. 'James V.' 25. 'Mary of Guise.' 26. 'Mary, Queen of Scots.' 27. 'Francis II.' 28. 'Lord Darnley.'

That the twelve panels might be filled with the following subjects in carved work:—

1, 2. 'The Field of the Cloth of Gold,' and 'The Visit of Charles V. to Henry VIII.,' in the two compartments on the east and west sides.

3, 4, 5. 'The Escape of Mary Queen of Scots,' 'The Murder of Rizzio,' and 'Mary looking back on France,' in the three compartments on the south side, west of the door. 'The Escape of Mary Queen of Scots' occupying the centre panel.

6, 7, 8. 'Queen Elizabeth knighting Drake,' 'Raleigh spreading his Cloak as a Carpet for the Queen,' and 'Raleigh landing in Virginia,' in the three compartments on the south side, east of the door. The subject of the knighting of Drake occupying the centre panel.

9, 10, 11, 12. On the north side, 'Edward VI. granting a Charter to Christ's Hospital,' 'Lady Jane Grey at her Studies,' 'Sebastian Cabot before Henry VII.,' 'Katharine of Aragon pleading.'

THE ROYAL GALLERY.

A considerable space on each side wall, measuring 77 ft. 6 in. wide, not being subdivided into compartments, your Committee were of opinion that such space should be occupied by one large and two smaller subjects: the smaller corresponding in width with the width of one window, and measuring 12 ft. 6 in. wide by 11 ft. 6 in. high; the larger comprehending the width of three windows, and measuring 45 ft. wide by 11 ft. 6 in. high. Of the remaining compartments, defined by the architect, two on the side walls measure each 13 ft. 3 in. wide by 11 ft. 6 in. high; four, on the same level, in the end walls, measure 12 ft. 2 in. wide by 11 ft. 6 in. high; the six remaining compartments, three at each end, in the upper part of the walls, measure 12 ft. 2 in. wide by 19 ft. 7 in. high. The compartments would, therefore, be eighteen in number.

Your Committee were of opinion that the subjects for the Royal Gallery should relate to the military history and glory of the country, and that the following subjects would be appropriate.

In the three upper compartments in the south wall:—1. 'Boadicea inciting her Army.' 2. 'Alfred in the Camp of the Danes.' 3. 'Brian Boroimhe overcoming the Danes at the Bridge of Clontarff.'

In the three upper compartments in the north wall:—4. 'Edith finding the dead Body of Harold.' 5. 'Richard Cœur de Lion coming in sight of the Holy City.' 6. 'Eleanor saving the Life of her Husband, afterwards Edward I., by sucking the poison from the wound in his arm.'

In the compartments next the proposed large compartment on the west wall:—7. 'Bruce, during a Retreat before the English, protecting a Woman borne on a litter, and checking the Pursuers.' 8. 'Philippa interceding for the Lives of the Citizens of Calais.'

In the lower compartments on the north wall:—9. 'Edward the Black Prince entering London by the side of King John of France.' 10. 'The Marriage of Henry V., at Troyes, with the Princess Katharine of France.'

In the compartments next the proposed large compartment on the east wall:—11. 'Elizabeth at Tilbury.' 12. 'Blake at Tunis.'

In the remaining compartment on the east wall:—13. 'Marlborough at Blenheim.'

In the lower compartments on the north wall:—14. 'The Death of Wolfe.' 15. 'The Death of Abercrombie.' 16. 'The Death of Nelson.'

In the remaining compartment on the west wall:—16. 'Lord Cornwallis receiving the Sons of Tippoo as Hostages.'

* "The holy fathers, monks, and friars, in their confession, and specially in their extreme and deadly sicknesses, burdened the consciences of them whom they had under their hands: so that temporal men, by little and little, by reason of that terror in their conscience, were glad to manumit all their villeins."—Sir Thomas Smith, "Commonwealth," book iii., c. 10.

* See Woodrow, "Church History," book iii., c. 9, s. 9.

In the large compartment on the west wall:—17. 'Trafalgar—the Death of Nelson.'

In the corresponding compartment on the east wall:—18. 'Waterloo—the Meeting of Wellington and Blucher.'

THE QUEEN'S ROBING-ROOM,

containing compartments of various dimensions, adapted for painting and other decorations.

Your Committee, influenced by the considerations before expressed as to the expediency of varying the character of the decorations proposed, were of opinion that a series of paintings, and other works of Art, illustrating the legend of King Arthur, would be appropriate in this locality; and your Committee unanimously agreed to recommend to the Commission that the execution and entire superintendence of such decorations should be intrusted to Mr. Dyce, who has already executed a fresco in the House of Lords.

THE GUARD-ROOM,

containing two compartments, each measuring 12 ft. wide by 8 ft. high.

Your Committee conceived that these compartments might be filled with the following subjects:—1. 'Young Talbot defending his Father in Battle.' 2. 'Isabella Douglas barring the Door with her Arm to protect James I. of Scotland.'

THE LOBBY OF THE GUARD-ROOM,

containing one compartment, measuring 14 ft. 5 in. high, to the point of the Gothic arch, by 10 ft. wide. For this locality your Committee selected the subject of 'St. Edmund the Martyr slain by the Danes.'

THE NORMAN PORCH,

containing two compartments, each measuring 18 ft. 2 in. high, to the point of the Gothic arch, by 10 ft. 10 in. wide.

It was the opinion of your Committee that these compartments would be appropriately filled with the two following subjects:—1. 'Canute reproving his Courtiers.' 2. 'Queen Elizabeth on the Seaside after the Defeat of the Spanish Armada.'

Your Committee conceived that the subjects in all the localities mentioned should be accompanied with inscriptions, and, in some instances, with appropriate mottoes; that in the last-named subject the motto might be "Afflavit Deus et dissipantur," and in the subject of Canute, "Nemo Dominus nisi Deus."

THE PEERS' AND COMMONS' REFRESHMENT-ROOMS.

The compartments in the two rooms belonging to the Peers might be appropriated to views of places of the chief importance within the United Kingdom. The compartments in the other rooms to views of the most remarkable places in India and the Colonial possessions of the Crown. Space might also be found for subjects connected with rural scenery, the harvest, the chase, &c.

THE PAINTED CHAMBER, BRING THE HALL OF CONFERENCE BETWEEN THE TWO HOUSES,

contains 13 compartments adapted for painting: two on the east side, measuring 10 ft. 4 in. high by 7 ft. 4 in. wide; five on the west side, the centre compartment measuring 10 ft. 4 in. high by 16 ft. 4 in. wide; two compartments next the corners measuring 10 ft. 4 in. high by 9 ft. wide, and two over the doors, measuring 4 ft. 6 in. high by 6 ft. 9 in. wide. Three on the north side, the centre compartment measuring 10 ft. 4 in. high by 14 ft. 3 in. wide, and two smaller compartments, each measuring 7 ft. 10 in. high by 4 ft. 8 in. wide; and three on the south side, corresponding with those on the north side.

Your Committee conceived that the subjects for painting in this locality might have reference to the acquisition of the countries, colonies, and important places constituting the British empire; and that the following subjects would be appropriate:—

In the centre compartment on the west side, 1. 'The Marriage of Strongbow and Eva, daughter of Dermot, King of Leinster.'

In the centre compartment on the south side, 2. 'Edward I. presenting his infant Son to the Welsh as their Prince.'

In the centre compartment on the north side, 3. 'James VI. of Scotland receiving the News of the Death of Queen Elizabeth; or, Setting out for England as James I.'

In the two compartments, next the corners, on the west side:—4. 'Lord Clive in the Battle of Plassy.' 5. 'Penn's Treaty with the American Indians.'

In the two compartments on the east side:—6. 'The Colonization of Australia.' 7. 'The Treaty of Nankin.'

In the two compartments over the doors on the west side:—8, 9. 'Incidents illustrating the Voyages to the North and South Poles.'

In the small compartments on the south side:—10, 11. 'Incidents relating to the Acquisition of Mauritius and the Cape of Good Hope.'

In the two small compartments on the north side:—12. 'Sir George Rooke planting the Standard of England on Gibraltar.' 13. 'The Surrender of Malta.'

The entrance from Old Palace Yard is also intended to contain some compartments for painting, but your Committee conceived that it would be proper to postpone the consideration of subjects for this locality, as it is not yet certain whether paintings can be seen in it to sufficient advantage.

With regard to the technical method in which the paintings proposed should be executed, your Committee, although not prepared to offer a general recommendation on this subject, were of opinion that the pictures in the three corridors leading from the Central Hall, and the pictures in the Refreshment Rooms, should be painted in oil; and that the Queen's Robing Room, St. Stephen's Hall, and the Royal Gallery should be painted in fresco. The representations of the four Patron Saints, from their size and situation, might be advantageously executed in Mosaic (like the four Evangelists in the pendentives of the Cupola of St. Peter's), thus giving an opportunity for the introduction into England of an art highly valued in other times and countries.

Your Committee have further to observe that movable oil paintings, not coming within the general plan proposed, might be placed in Committee Rooms and in other parts of the building.

ALBERT.
LANSDOWNE.
JOHN RUSSELL.
MORPETH.
MAHON.
T. B. MACAULAY.
ROBERT HARRY INGLIS.
HENRY HALLAM.
THOMAS WYSE.

Westminster, July 9, 1847.

This document is the only one that requires especial attention: it will speak for itself, but hereafter we may be called upon to offer some remarks concerning the selection of subjects—in reference to which opinions will be divided. The sculptors appointed to "execute *models* for the statues in the House of Lords" are J. Thomas, J. E. Thomas, P. M'Dowell, R.A., W. F. Woodington, H. Timbrell, J. Sherwood, and J. Thorneycroft.

The only portion of "the Report" upon which we now feel called upon to comment is that which recommends the Nation to purchase "certain pictures exhibited in Westminster Hall." This document is one that grievously lowers our self-esteem; and can be considered in no other light than a national degradation. The Nation has, it appears, bought four pictures out of the 120 exhibited—viz., those of Pickersgill, Watts, Cross, and Knell; and how has it bought them?—*with the artists' own money;* that is to say, with the money taken at the doors for admission to view the paintings so gathered together; and which sum would not have been collected but for the merits of the pictures so bought, and others whose producers have laboured for nought.

The following is the announcement: we shame to print it:—"That her Majesty's Commissioners on the Fine Arts are desirous to preserve to the Nation some of the paintings now submitted to the public in Westminster Hall. They have reason to think that this object may be accomplished, though not to the extent they could desire, *by the employment, for such purpose, of the proceeds of the exhibition in Westminster Hall,* without making application to the Government for additional funds at a time when the public expenditure has been unavoidably great."

We say without hesitation that the Nation had no just right thus to apply money that in reality does not belong to it; and that, so long as the pictures shall hang upon the walls of the "Palace at Westminster," so long they will be a national reproach—a most humiliating record. Surely every contributor who receives nothing is fairly entitled to protest against the Commissioners handing to another that portion of the proceeds of the exhibition which fairly belongs to him. Altogether, the transaction is most unworthy, and calls for the severest censure of the whole British people, as a slur upon the national honour, and a miserable illustration of the mode by which our Government undertakes to reward the Artist and encourage the Arts.

This arrangement is the more to be deplored when we know that so admirable an artist as Sir William Allan receives *no* recompense for a great national picture of the highest merit; that the observation applies with almost equal force to other painters; and that sacrifices have been made by many to whom £100 of the £1300 would be an immense boon.

In answer to the request of the Commissioners *to be allowed to expend* the £1300 collected at the doors, the Lords of the Treasury "are pleased to authorize the appropriation"—for the purpose of purchasing the pictures; and hereupon the Commissioners suggest that the said works "recommended to be purchased for the Nation should be placed in some of the Committee-rooms in the Palace at Westminster, where oil pictures may be seen in good lights, and to which the public will have access." And they further express a hope that, in case the receipts at the doors should fall short of the sum of £1300, their Lordships "will make good the deficiency"—be it pounds, shillings, or pence. But it is well known that the sum, instead of "falling short," will exceed the "amount required," and we imagine the Nation will in consequence *have funds sufficient to buy the frames.*

ARTISTS' GENERAL BENEVOLENT INSTITUTION.

THE annual general meeting of the subscribers to this invaluable Institution was held at their rooms in Sackville-street, on the 10th ult. The Report—after alluding in congratulatory terms to the late anniversary festival, when it was announced that his Royal Highness Prince Albert had most liberally presented the Society with a donation of £50, and the Directors of the British Institution had forwarded, for the fifth time, a draught for the same amount—states that since the last Report, the funded property of the Society has been increased by the purchase of £340 Three per Cent. Consols, arising from various sources therein described. The receipts for the year ending June 30th were:—

In Life Subscriptions and Donations .	£568	9	0
Annual Subscriptions	95	11	0
Dividends on Funded Stock . . .	420	11	11
	£1104	11	11

The funded property consists of:—

In the 3½ per Cent Annuities .	£11,660	13	5
„ 3 per Cent. Consols . . .	1317	0	9
„ 3 per Cent. Reduced (the Jernegan bequest . . .	404	6	8
	£13,399	0	10

During the above period, relief was afforded to thirty-nine cases, among whom the sum of £505 was distributed, besides an additional sum of £200 divided among six persons whose extreme cases demanded prompt assistance.

The Report further states—"The Council more particularly wish to draw the attention of the meeting to the following cases, as not only showing the importance of the relief they have been enabled to grant, but likewise the merits and former success of the now unfortunate recipients; circumstances strongly calling upon the friends of the Institution to exert themselves in promoting its prosperity:—£50 were presented to a distinguished painter, who, in his 74th year, had been reduced to great distress; £40 each to two eminent engravers; £40 to a highly-talented painter suffering from paralysis; and a similar sum to an architect of long standing in his profession." The urgency of many of the cases, on behalf of which appeals are from time to time made to this Institution, determined the Council to recommend an alteration in law 12, sec. 3, which will allow of the sum of £250, instead of £200 as heretofore, being added for distribution from the life subscriptions.

Sir M. A. Shee was re-elected President of the Institution; R. Vernon, Esq., and C. Fambs, Esq., were added to the list of Vice-Presidents; and the following gentlemen were chosen Directors in lieu of eight who go out by rotation:—Messrs. Clarkson Stanfield, R.A., T. Webster, R.A., H. Wilkin, T. S. Cape, H. Moseley, H. Graves, J. Legrew, and T. M'Lean.

We feel it due to this admirably-conducted Institution, whose laudable exertions have done, and are still doing, so much to relieve the necessities of a class of individuals, than whom none are more deserving the commiseration and attention of those who have the means at command, to urge its claims for support to their favourable notice. They who at various periods of their lives have contributed to the delight and gratification of the affluent, have undoubtedly a right to appeal to their sympathies when age or sickness, or calamity, renders the appeal necessary; and we feel confident it will not be made in vain. We hope and believe that the next annual Report will show a large increase to the funds of the Society; such an increase as will enable it to extend its operations in proportion to the demands that are constantly being made upon it.

It is not, however, to the wealthy and benevolent alone that applications should be made by this valuable Society: the prosperous artist should bear it in mind in the time of his prosperity—not only for the aid he may thus render to the unfortunate, but even for his own sake—there is no man in circumstances so independent but he *may* hereafter stand in need of its help: we see instances every day of persons checked by misfortune and overtaken by adversity, when pursuing a career that induced no fear of the future.

There is a noble old adage—"Be prepared for the rainy day."

PORTRAITS OF BRITISH ARTISTS.

No. 7.—Thomas Uwins, R.A.

On the roll of British Artists, whose works claim our admiration by their grace and exquisite simplicity, none have taken a higher position than Mr. Uwins. Trained in a school where these characteristics of refined Art are deemed of the utmost importance, he has achieved a distinguished reputation by applying the resources of an accomplished mind to their full development.

In his earliest years Mr. Uwins gave indications of his love for the Fine Arts, though his youthful enthusiasm was chilled by the position in which he first began his career as an artist—having been placed with an engraver who consulted his own individual interests rather than the improvement and success of his pupils. Mr. Uwins remained sufficiently long with this individual to form an acquaintance with some men of talent, which paved the way for his future advancement; as they induced him, by their representations, to become a student of the Royal Academy, and also to enter himself in the anatomical class of Sir Charles Bell. But it was necessary that means should be provided to enable the young novitiate to pursue his studies with a mind free from depressing cares and anxieties; and this he contrived to effect by making drawings for illustrated books, and copies in water-colours of the works of the old masters, for the purpose of engraving. These productions he executed so successfully as to obtain the notice of many of the leading patrons of Art, as well as of some of the first artists of the period; indeed he appears to have principally devoted his talents, at this time, to water-colour painting, for we find him in the year 1811 a member of, and acting as secretary to, the "Society of Painters in Water Colours," to whose exhibitions he was a valuable contributor. In 1814 Mr. Uwins visited the south of France, and shortly afterwards Scotland, passing two years in Edinburgh, where he acquired considerable reputation as a portrait-painter. But he had long cherished the idea of visiting Italy, the land of art, and poetry, and song; accordingly, in the autumn of 1826, he set out for Geneva, where, meeting with some brother artists, he accompanied them through the valley of Chamouni, and then proceeded direct to Florence and Rome. However much the painter may have appreciated the advantages of the latter city as a place of study (and none could be more sensible of those advantages than Mr. Uwins), and however he would have delighted to revel amid the glories of Art which it contains, the necessity of obtaining immediate employment urged him to Naples, where the new views then opened up to him, produced a change in his course of study which he had ultimately no reason to regret.

After passing some time at Naples, Mr. Uwins visited Venice and the north of Italy, returning to England in 1831. In the following year he exhibited at the Royal Academy a picture which, from the novelty of the subject and the admirable style of its treatment, gained for the painter deserved celebrity: it represented 'The Interior of a Saint Manufactory at Naples.' The merits of this work were too obvious to be overlooked by the members of the Academy, who, in 1833, elected Mr. Uwins one of their Associates—an honour which his subsequent productions prove to have been right worthily bestowed. In 1839 Mr. Uwins was chosen an Academician. He was the first painter whose diploma was signed by Queen Victoria. He was also one of the artists selected to execute some frescoes in the Pavilion at Buckingham Palace; and soon afterwards nominated by her Majesty to the office of Labrarian in the Royal Academy, vacant by the resignation of Mr. Eastlake. On the death of Sir A. Callcott, Mr. Uwins became attached to the Royal Household, having been nominated by the Queen to the Surveyorship of the Royal Pictures.

We have left ourselves but little space to expatiate on the works of this accomplished artist; but it is scarcely needed, inasmuch as they have told their own tales of beauty and sweetness in the annual exhibitions of the Royal Academy.

Mr. Uwins has passed the meridian of life. Not only has his professional career been of honourable distinction—there is no living painter of our school more personally esteemed and respected; no one who better upholds the dignity of Art, or contributes more to elevate the position of the Artist.

No. 8.—Augustus Leopold Egg.

Few of our rising painters bid fair to attain a more eminent position than does Mr. Egg in his peculiar department of Art. When time has matured his practice, and increasing popularity, which he is rapidly achieving, shall lead, as it must do, to a further development of his inventive faculties, he will unquestionably place himself among the foremost men of his period.

The great drawback to Mr. Egg's productions consists in their want of originality—he is deficient in what may be termed the "creative of Art." Adopting the class of subjects (and in some measure the treatment of them) by which Newton and Leslie acquired their distinguished reputation, he follows in the wake of those admirable artists at no very far distance, and in some points undoubtedly surpasses them, especially in harmony and strength of colour; but he has within himself mind and power to effect more than a mere copyist, however clever, may do; his style is vigorous and elaborate, and if employed upon worthy themes, such as history supplies in abundance, he must ultimately secure to himself such rewards as the ambitious alone can claim.

Mr. Egg is a native of London; he was born in Piccadilly, in the year 1816. We remember him, when a schoolboy in the country, making his first essays with the pencil and brush; his drawings then exhibited no very remarkable talent, but were characterized by much care and neatness. He does not appear at this period to have entertained the idea of adopting the Arts as a profession; but about the year 1837, having seriously turned his thoughts to the subject, he entered the well-known atelier of the late Mr. Sass, now conducted by Mr. Cary, and in the following year was admitted a pupil of the Royal Academy. He soon after commenced painting several pictures of Italian subjects (though a stranger to Italy), and scenes from the pages of Scott; but his first work of importance, 'The Victim,' was exhibited at Liverpool.* It was purchased by a gentleman of that town, and has been excellently engraved in "The Gems of European Art." Elated by his success, Mr. Egg now summoned courage to exhibit in London, and in 1836 and a few following years, we find his works on the walls of the Society of British Artists in Suffolk-street, where one of them attracted the notice of Prince Albert, who became its possessor. At the British Institution he exhibited a remarkably clever picture from "The Devil on Two Sticks;" and at subsequent exhibitions at the Royal Academy, among his best works, we may enumerate another scene from the same writer, a passage in the life of Cromwell, 'Sir Piercie Shafton,' 'Buckingham Rebuffed;' and his pictures of this year, 'The Wooing of Katharina,' and a scene from "The Taming of the Shrew."

We have said that Mr. Egg has within himself the elements of artistic greatness, if he would encourage their full growth. We believe one reason why he has not hitherto employed his capabilities on more important works has arisen from a delicate state of health. This, we are happy to know, he is not now labouring under; we shall, therefore, hope to see the result of renewed strength and energies in productions worthy of the school of which he is even now an esteemed disciple. True it is, the pages of Shakspere, and Scott, and Le Sage, are replete with subjects demanding for their elucidation the highest amount of the artist's skill; but the chief incidents they embrace have been so drawn upon by all ranks that they have become as familiar to the eye as "household words" to the ear—a feast full to overflowing. The history and literature of our country, perhaps beyond that of all other countries, are rich in themes to excite the deeply-hidden impulses of genius. The artist who will search and think for himself need not lack subject; nor will he be without the gratification of knowing that, while his labours must result in his own improvement, so also will they tend to the instruction of others.

Mr. Egg, we find, is a candidate for academical honours—a distinction he will, unquestionably, arrive at ere long; for he is certainly foremost among the foreign artists of our school.

* Writing of Mr. Egg—*vide* Art-Union for 1840—we spoke in high terms of the earliest work of the young and promising painter.

THE ORNAMENTAL DESIGNS OF M. JULES PEYRE.*

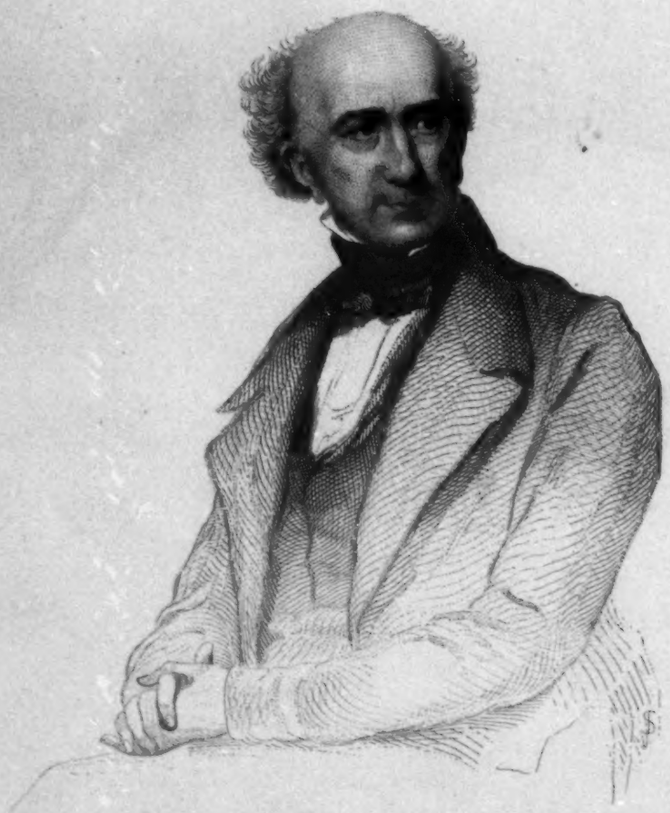
We require in this country a series of works on ornament, equally useful and equally cheap with those issued in France; for this we have not yet among us, nor can we see in those our publishers issue an equal amount of technical knowledge of the lithographic art, as exhibited in the volume before us; ordinary illustrations, and those of the cheaper kind, are by no means so artistic or so delicately handled among us as in France. This is particularly visible in the work before us, and the beauty and intricacy of the designs is much assisted by the clear and effective manner in which they are rendered on the stone. Of their merit as designs we need speak but briefly, as we shall illustrate the fact by a variety of examples which are by no means selected so as to show only the best, but are fairly chosen, sometimes from the least imposing articles, in order that the general excellence of the work may be felt in even its minor details. Our concluding example is one of much originality and beauty: it is an inkstand of bronze, forming an elegant centre for the writing-table, the Cupid on it may have been borrowed in idea from that which surmounts the famous Inkstand of Petrarch, with the exception that in this instance a shield is borne by the little god, who is armed and less playful. The Chimeras at the side are fanciful, as these things ever were, and exhibit in their convolutions a beautiful and useful contrast to the severer angularities of the central figure, of which they are made a part by the judicious manner in which the same flowing ornament is fancifully spread over the surface of the receptacle for ink. We place near it a design for a *Burette*, or small jug, the principal portion being covered with the flag and bulrush; the prevailing ornament exhibited in this design is that of the *cinque cento*; the flowing line which runs throughout is peculiarly good and appropriate, and there is a slender elegance in the contour which bespeaks refined taste. The designs for Bijouterie, in the next page, are in themselves so exquisite, that they will recommend themselves to the favour of our readers without our enlarging on their claims to notice. The graceful children, playing among the foliage and fanciful ornament, act so pleasing a part in the attractive character of these works, that we could wish to see the human figure in its varied and elegant poses more frequently in the designs of our own workmen. We can fancy nothing more beautiful for the *corsage* of a fair lady, than these beautiful articles of jewellery. They are designed for this purpose, and should be executed of the size engraved; the pendants are formed of precious stones, the chains and branches of grapes of pearl.

That the work-table of the ladies should be as beautifully decorated as their own fair forms, the two coffers we also exhibit have been designed by M. Peyre. The one is of Eastern design, embracing the ornaments of the Alhambra. Woods of various tints, gilding, and colour, would all combine to render this a work-box fitted for any apartment, however luxurious. The character of the second is that of Italy in the sixteenth century: here we have groups of fruit and elegant foliation filling the compartments of the design. In this instance the art of the wood-carver would be called in request principally; in the other that of the inlayer of woods and the colourist. Either might be adapted to the work-table. These specimens occupy the upper corners of the two next pages.

From the lady's work-table to the tea-table may be considered as a natural transition; and what can be more beautiful than the cup we engrave for our first specimen? It is one of a *service ture*, the entire series of which appears in the work of M. Peyre.

As if the designer of these works considered that the service of the tea-table should partake of the character of design belonging to the country in which the plant is cultivated, he has given a Chinese tea-service, of which we engrave the principal article, upon the same page with the cup. This teapot is so essentially Eastern that we apprehend but little of invention can be claimed by

* Orfèverie, Bijouteries, Nielles, Armoiries et objets d'Arts divers, Recueillis, composés, dessinés et lithographiés, par Jules Peyre. Paris: Bulla aîné et Jouy, 18, Rue Tiquetoun. London; Gambart & Co., Berners-street.



Thos. Uwins

ENGRAVED BY J. SMYTH, FROM A PAINTING BY T. H. ILLIDGE.

Augustus Egg.

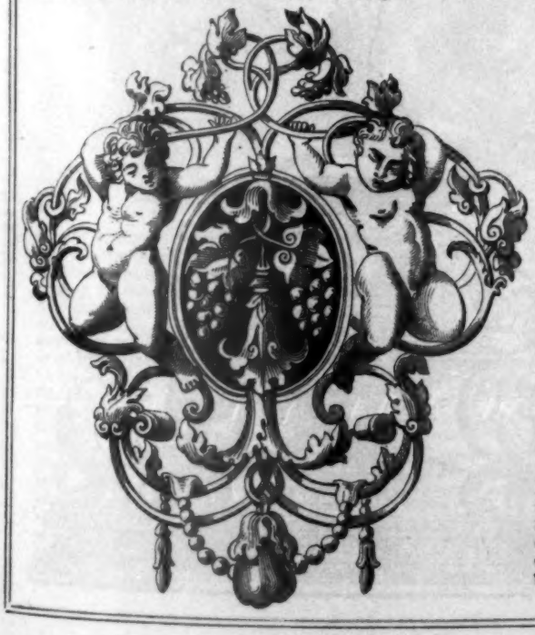
ENGRAVED BY J. SMYTH, FROM A PAINTING BY W. P. FRITH, A.R.A.

PUBLISHED EXCLUSIVELY IN THE ART-UNION JOURNAL.

Proofs on India Paper of each Portrait separately 2/-

M. Peyre for this article: the same fat mandarins doze in gardens of nondescript trees and shrubs, beside houses which fit them as a kennel would

one of the canine species; the eternal bridge and pagoda, the gigantic flowers and leaves, remind us forcibly of the ivory carvings of these industrious people; or perhaps, unfortunately, call to remembrance the wide-spread 'willow-pattern' of home manufacture: the form is, however, good.



The silver cream-jug, placed above the inkstand, in the next page, is a rich example of enchasing; the outline and ornamentation are worthy of notice as suggestions. It is not to collect elegant parts into an article for ornament or use which is all that is wanted. The combination of such parts should have a general applicability, and should be in no degree incongruous, or failure is the certain result. It is far from uncommon to see such combinations, and an elegant handle fitted on to an elegant jug, but both so opposite in design and character, that each destroys the other, and the object becomes disagreeable that would else be meritorious.

For the dinner-table, we have a beautiful design for a cruet-stand, which we present at the bottom of this page. The ornamentation is of the best style of the *Renaissance*. The delicate open foliations which form the stands for the cruet, are of much beauty; but we may call attention to the appropriate and novel elegance with which they are combined with the main stem, from which they all flow as from the grand centre of the design, and playfully encircling the lower portions of the stand recurve into the main lines. A sumptuous beauty pervades the whole, and would render it an elegant article for the table of a 'grandee.' The goblet that follows is of plain design and simple contour, but the prevalence of geometric form and harsh straight lines in the upper part, have been successfully combated and conquered by the variety and elegance of the ornaments which fill the sides, and which by this means renders the panels each an object of beauty; the easy way in which the base flows into the curved lines of the foot, considerably adds to the general effect of the whole.

Another of our selections is a candlestick of bronze. It exhibits much originality of design, and a profusion of ornament. The prevailing theme of the design is evidently the candelabra of antiquity. The magnificence of such articles as used in Greece and Rome is too well known to require comment, as also is the poverty of design among ourselves, as exhibited in our candlesticks. With us, until lately, it has been the usage to make all articles of household use or necessity as ordinary and ugly as mere necessities could be. With the ancients it was a study to make articles, daily in use, as elegant and tasteful as things so constantly before the eye may, and should, always be made.

On closing our notice of this elegant series of prints, we would strongly recommend them to the notice of our manufacturers—and to our schools of design—who study invention in the articles they are to carry out and construct. In the

volume before us we find so much of varied invention, and so much that might be made generally useful to designers of all kinds, that we do our readers an essential service by stating its claims thus fully. To no class of manufacturers is the

work confined. The jeweller, the furniture maker, those who devote themselves to the *bijouterie* or luxuries of civilized life, will all alike find much here that is useful; much that is expressly designed for their instruction; and much that is suggestive, which, is perhaps, better, as it induces habits of thinking and practice in original combinations. For it will be obvious that portions of all designs, may be adapted to portions of others, and new fancies and

new forms will be the agreeable result. The taste will improve in the exertion requisite for the completion of all such works, and the imagination will frequently be called into play as well as the taste improved and the mind strengthened aright by even failures, consequent to the tyro who would try his hand in this way. Success is never arrived at but after frequent disappointments. Failures in such designs, however disagreeable to the student, at first, are most useful as an educational course; and are what the greatest geniuses have had at one part or other of their career to undergo. They fought and conquered; and so must their followers. By the aid of such works as this before us, the road is rendered infinitely smoother, and the course of the student far easier. It is impossible that the contemplation and study of works like the one we describe can be otherwise than most useful, exhibiting, as it does, so much of invention, so much of good taste, so much of successful and beautiful utility in relation to Art-manufacture. As the production of a single artist who has designed, composed, or sought among antiques for the various objects he has so beautifully lithographed with his own hand, the work is one of astonishing power; and while we congratulate France on the possession of artists who combine with their manufacturers and assist them to such beautiful designs, we hope to be enabled, ere long, to congratulate our own country on the possession of a similar body of Art-manufacturers; we trust that day is not far distant; the rapid pace of our onward course it has been our pleasing duty often to record; and we look with more than hope — with certainty — to good results, after so brilliant a series of emphatic promises.

We may, in addition, state that although the work is published in Paris, it can be obtained in

London, of the agents, Messrs. Gambart and Co., Berners-street, with other works of the same class.

MIDSUMMER EVE; A FAIRY TALE OF LOVE.

BY MRS. S. C. HALL.

PART THE NINTH.

How lovely was the morning—the early morning! the vessels that found shelter and repose in one of the loveliest of the many rivers—the river Lee—that, content with the mere manifestation of beauty, wander through the most fertile and most inactive island of the world—gave no signs of being freighted with life, or endowed with the power of motion. The ships at the quays were scarcely moved by the barely perceptible heaving of the waters; while others nearer ocean, rose and fell gently under its influence: the villas, that lined the banks, or crowned the heights, peeping from amid thick foliage, sent forth no curling smoke; the cattle were half-slumbering in the pastures: no flies danced on the surface of the pools; no rising lark sung out to the corn-fields or the waving grass. Fewer mendicants sleep in the open air in Ireland than in any other country; so that there was a total absence of movement, where, in an hour or two, there would be so much. The vapours seemed to linger over the lonely scene as if with feelings of affection for the objects they had enwreathed at night—imparting even a fantastic character to the shipping, twining round the rigging and capping the masts, rising and descending, until, like the memory of a dream, they vanished altogether, leaving clear vistas, with "the blue above and the blue below," while beyond, in the dim distance, were mingled tall vessels and green lawns, the shores at one point seeming to touch each other, at another melting away into the softest haze. In the opposite direction, far from ships and their traffic, the lovely Lee wandered "at its own sweet will" through green meadows of the richest grass; passing beside rugged ruins, with their records of past feuds and legends of departed grandeur—

ancient abbeys converted into broken tombs—rising upon the placid and flowery banks, a cottage or two clinging to the base, like barnacles on some mighty rock; then away again, a clear, strong, fertilising river, singing to the heavens or murmuring to the earth—seldom spanned by a bridge, never disturbed by a water-wheel—and at that early hour, when all things are undefined, reflecting nothing but the soft grey tone of the morning atmosphere, or repeating the outline of an ivy-cumbered tower, or overhanging tree. Within about three miles of Cork, in the silent time, 'when night and morning meet' upon the hills, and as the one descends into the valleys the other separates from the advancing light, and leaves the world to the activity that succeeds repose,—at that placid hour, a man, fatigued by much walking, stood for some time gazing into the water, and then seated himself on a projecting bank of the Lee, and, after resting, plunged his swollen feet into the refreshing stream; there were still a few of the late sitting-up stars lingering in the heavens—just here and there—dimly sparkling, as though wearied with their night-watch, and yet unwilling to relinquish it: the traveller directed his gaze to them, and looked round and round the firmament, seeking those whom he could recognize as old acquaintances—friends—patrons of his wanderings; he thought, as all who think about them must think, that the heavens are more companionable by night than by day; we feel the heat, and see the glory of the sun, yet we calculate his services rather than take him to our love; it may be that his magnitude and power place too large a barrier between him and us; and that his fiery heat inspires occasional dread; or, again, it may be, that he is too great a benefactor to enter our hearts on the footing of a friend; but the stars are dear to us from childhood;

"——— in the deep blue sky they keep,"

yet they are familiars; we call them by their names, we look at them from our infant beds, at home as well as in the far-off land; it is BENEATH THEIR LIGHT WE HEAR THE FIRST TALE OF LOVE; what

lover has not evoked the stars! what sailor has not hailed them as men hail their brethren! bright tell-tales of home, sparkling to eyes that note their rising, so that two, far apart, may gaze upon them at the same instant; what watcher by the sick one's couch has not felt relieved when looking at the galaxy of heaven; what poet not speculated as to which of the 'starry orbs' might be his home hereafter; what traveller not tarried for their coming out; when the crackling frost tells of the approach of the lightest footstep, we hope for their advent; and in the long sultry evenings of summer we pant for their issuing forth—heralds of a cooler atmosphere; we count them in the deep waters of the lake, or the ripples of the multiplying river; or in speculative mood vaguely seek to calculate their multitudes—bright unknown worlds! aged—yet not dim!

The worn-out wayfarer looked for them, as, chased by the morning, they were disappearing from his gaze.

"They are all going to their homes!" he exclaimed in his simplicity, "and she that was my home will be on the seas before the next sun goes down. I am glad the moon is not at full, for then I have heard men speak of the high waters; and when she dances on the stream my head spins round; it is false for it to dance on the river, quite false—what dances on water but them that *are* false?" And thus he talked, while the generous Lee rippled soothingly over his feet, until at last, his bushy head sank upon his chest, and he half-slumbered—starting at intervals; for though his rest was brief it was troubled by 'thick coming fancies' that he could hardly be said to

sleep—speaking as he did, his visions—"I tell you," he murmured, as if addressing some one in the air, "they are passing under the waters this

very minute: don't I know their dark forms and faces, rushing on, rushing here—and there? yes, and I hear their voices; they are passing to the sea; they will rouse its waves—yet you thought them banished—oh, my grief!—they *were* banished from the lake to the rivers! Sure I see one of the worst of them floating this very minute out to sea — evil be to him that evil brings! Oh! can't you keep her with us," he continued, clasping his hands in wild entreaty; then after musing a few moments, he added, "shine the brighter! Oh, is'nt she the brightness of the country? what need of more than that! they are rushing on still, some to get before, others behind, the ship; but they can't get ABOVE it, you say; yes—I know that; you are great in your own land; but when I look at ye how can I think you'd ride over a sea tempest! I'm struck with blindness!" he exclaimed, suddenly and loudly, starting up from the bank; "I'm blind!" and the echoes caught up the sound—there was a long pause, during which he groped idly about in the darkness—"I'm blind and lone, is there no one to hear me!" he continued, frantically; "Is it day or night!—am I Randy, the Woodcutter, or am I another? hush! I hear the noise of streams and laughing sounds, such as I once heard through the rushing of the Torc waterfall. Oh, had I too small FAITH again! and is this my bitter punishment? is the little light I had, taken, because I had not the great light? why not give me more, if I had not enough!—is that justice? But well I know I was to blame; that there was no right faith in me! but there was! at times there was, only it comes and goes, like everything good! who is never hasty? who never infirm? whose heart, mighty power! goes always in the right without stumbling? Oh, and sure if the good was always with us we'd need no other guide; am I blind—or is it the wakeness that's over me, or some sudden darkness come on the world? I'll strive to gather my thoughts and humble myself, and take a turn at the prayers, if I can; and after all maybe I'm only in a dream. Many's the strong trials I've had in dreams!" and so he muttered, and groped about, his half-audible words expressing contrition at his constantly failing FAITH, which as he said truly, was the one thing above all others that ought to gain strength as he grew older; for that every hour he lived proved it was the only thing left him, as well as every other poor sinner, to cling to, in this wide world. Why should he have dared to suppose that SHE, the bright one, who cared for Eva since her birth, would not ride safely over any storm by sea or land? And AT LAST HE SUNK DOWN, APPARENTLY

ASLEEP; if indeed it had not all been a dream; and after a time he fancied something—it might be the light of morning—passed over his eyes, and sitting up, he saw the blue and green dragon fly darting hither and thither in the morning light, and heard the buzzing of bees and the distant croak-

ing of the ill-omened frog, and the lowing of kine, mingled with the bleating of lambs, and the trumpet-like neigh of the free-limbed horse, as he joyed in the invigorating air, and with flowing mane and distended nostril bounded round and round the enclosure, which he could have cleared without an effort; then arched his neck, and stood a model of strength and beauty, gazing with gentle, yet fearless eye, upon the landscape—every fence of which he had taken when a-field with his companions. Yet, early as it was — for no human foot-print had marked the sappy dew that clustered the luscious clover into a matted carpet—early as it was, an aged woman stood beside the Woodcutter, and in no very gentle voice questioned him as to where he was going.

With pleasure as intense as had been his agony, Randy looked upon her withered features; even in his boyhood days, when like all of his country he evinced the most extraordinary aptitude to 'fall in love' with every pretty face that strayed on the mountain—never, even in those days, had he felt greater delight in the fresh beauty of seventeen than in the clearness of vision, which enabled him to count the wrinkles in the crone's face!

"I see!" he exclaimed joyfully.

"But ye don't answer," said the woman.

"I'm not blind!" he continued, exultingly.

"Many a one's *dark*, good man, that has the sight of his eyes; but what ails ye to be here, like an eel in the grass?"

"Tell me this?" quoth Randy, looking at her; "why is a sarpint treated with all manner of respect, when an eel, his own blood-relation, is considered only fit to be skinned?"

"Because," replied the woman, "the one has power and the other none; power to defend itself—power to punish an aggressor."

"I see now you have understanding," said the Woodcutter, "and so, maybe you'll tell me the road to Cork."

"I'll guide ye that far, and welcome," she answered.

Randy looked perplexed. "I'd not like to be troubling an ancient lady like yourself."

"You're fearful I can't walk as fast as you, maybe; but if I can't, why leave me behind, that's all." The little old woman trudged on towards the

city, dimly visible in the distance; and, though the Woodcutter plied his stick as a help to his speed, yet she, without any assistance, kept before him, leading him, not by the high road, but over hedges and through bog and morass, stopping at nothing — not even a park wall, which Randy scrambled at, but could not conquer.

"Where are ye?" she screamed from the other side.

"I'll go no farther in your track," he replied; "you're something not right! I'll go back to the high road."

"Then you won't reach Cork in time," she answered, "and the ship will have sailed, for the wind is changing and the tide is fair; but take hold of this—

"Shred of flax that ne'er was spun."

There, now—you're over; but walking is weary work," she continued.

"It's not much trouble to you," muttered the panting Woodcutter.

"Oh yes, it is a great deal of trouble. When I travel generally, I manage differently."

"You can't go faster, I'll go bail," hinted Randy."

"But my horses can, and my *will* can."

"Oh, never a doubt have I of the will, ma'am, whatever I might have of the horses. By all accounts a woman's will would beat the Kerry coach with four."

"The Kerry coach," she repeated, contemptuously; "why, look at it, there, crawling like a snail on a sunny wall! while we—keep the line of flax in your hand, and see how we go!"

Then Randy knew how it was, but thought it more prudent to ask no more questions; he had even an idea of making an apology, touching his want of faith; but he could not.

"The mind is a wonderful thing, Randy, and when you see HER—as you will very soon, for there are the steeples—Saint Barry's—and Peter's—and Shandon, that one of our own poets tells you

"—shines so grand on
The river Lee!"

and now you can hear the hum of far-off voices, and the turmoil and din of a city—which I hate."

"I believe it's a wicked place, sure enough," suggested Randy.

"Wicked, only because wherever there are many, there must be much bad, as well as much good," she answered; "but the one draws out the other, and though they work one against the other, still it steadies the balance—it steadies the balance," she repeated.

"There's a terrible deal of poverty in it," said Randy, shuddering; for the interiors of the suburban huts they passed, however rapidly, were now exposed to view and there squalor and misery—starvation and disease,

contended and struggled with one wretched human frame after another, prostrating the strong and crushing the weak; and that within ear-shot of traffic and its wealth, and while car and carriage rolled on in comfort and luxury. "It's happier on Glena—brighter among the Toomies, Oh, if the breath of this pestilence should reach HER," thought the Woodcutter; and the little old woman turned back and scowled on him. Randy jostled against one person and ran against another, yet nobody seemed to notice him. At last, he began to think he was invisible, and then remembered that he still held in his hand the

"Shred of flax that ne'er was spun."

the identical shred of Fairy flax with which he had been drawn over the wall. This of course he regarded as a great treasure, knowing that by its power he could see all things—yet not be seen. Had not his mind been so full of Eva, it would have delighted him to prove this power; but his guide hurried on so as to give him not a moment to indulge even a fleeting propensity to see the wonders of the 'beautiful city,' as mortal eyes had never seen them before: and he found himself on the quay, now bustling with life, and opposite the ship in which Eva and Sidney were about to sail, standing beside the fleet-footed old woman who, not in the least wearied, was folded in her cloak, while he, from fatigue, could hardly stand. Earnestly he gazed on the ship whose pennon floated gaily on the wind, and earnestly on another that was moving slowly out to permit the one in which Eva was to embark to near the quay; this ship was newly painted, and prepared for a long voyage—*an emigrant ship*—and a man close to Randy was extolling her fleetness and safety, to a group of those who were about to seek in a far-off country the advantages which a miserable and selfish policy denied them in their own; for what can the emigrant find—or rather seek—but the land!—waste, yet craving labour for cultivation—which he leaves idle and useless by his own cabin door at home! What indeed is Ireland—and what are its people—but lands wanting hands and hands wanting lands?

"Fleet and safe!" repeated the Woodcutter, in a loud voice, as he looked upon the vessel; "why she is riddled by rats; there is not a sound timber in her; she is patched and painted like an ould beauty to hide decay. Never set foot in her if you value your lives. Oh, the wickedness of risking life in such a thing as that."

No one could tell who spoke, for Randy still held the shred of flax, and the iniquitous man who was deluding the poor people stood chafing and trembling with rage and terror at the unknown voice that had trumpeted the truth, while each asked another who had told—who had spoken?

The Woodcutter felt relieved when he saw how sound the English packet was, and how nobly she sat the waters, like a thing of life—steady and willing to obey her helmsman; he rejoiced at this, and only regretted that she was so soon to set her sails for the other land. He stood gazing at her, forgetful of all things else, until his eyes filled with tears; he neither heeded the rushing to and fro of the people who had nothing to do but to impede those who had work to accomplish, nor the cries of the sailors as they heaved in the luggage or tugged at the ropes; nor the quarreling of the car-boys; nor the importunity of the beggars; neither did he think of the presence or absence of his guide, nor remember, when he brushed away his tears, the stem of fairy flax, which he must have dropped—for more than one began to ask him where he came from, and where he was going; and, moreover, when he chanced to look again at the emigrant ship—in consequence of the great outcry that had been raised against her, the people threatening to destroy her if not permitted to examine her for themselves, he thought he must have been mistaken—she seemed so fair and strong; but the chanter of her merits had disappeared, conscience-stricken — knowing that, if they did examine her, the mysterious words would be found a true prophecy.

Presently the packet was ready, and there was a movement in the crowd, for a lady and gentlemen were coming; and the beggars closed them in by their importunities, entreating alms, and passing jests on their own wretchedness; passengers and sailors had to fight their path through the mob, which at last opened quietly of its own accord to make way—no one said for whom, except Randy, who muttered, "At last," as Eva and Sidney passed along, followed by blessings—"A look and a smile, lady dear—it's all we'll ask, whoever you are, from you, just to keep our hearts warm till we see you again!" "Oh, it's worth a walk of twenty miles to see her face." "There's charity enough in her eyes to keep the poor from starving." "May they never taste sorrow, either of them." "May the holy saints make soft their bed in heaven, and grant them a long life and a happy death." "Well, the sight will leave my eyes after looking at the brightness of her's." "Lady, let the blind man hear your voice, and then its sweetness will tell him of the beauty he can never see." And eager as were all to gaze upon her, they held back, one the other, from involuntary respect. Keeldar, who, had he followed any one else, would have attracted much attention, slouched after his mistress, and was absolutely obliged to snarl the town curs out of his way. Suddenly, the face of Eva was illumined by joy! she saw her childhood's friend; she had anxiously watched for him, for she had felt dispirited at leaving her country without bidding him adieu.

In a moment he was almost at her feet. "I am here, lady, dear; I am here, watching and waiting to see you off—where I'll be again, if I'm alive, to see you come back."

"Can he not go with us?" she said to her husband; "with Randy and Keeldar, we should hardly miss the Dovecote and the Lakes."

"If you wish it, dearest," was Sidney's answer.

"No, lady darling," exclaimed the unselfish creature. "I know what I am, and I know something of where you are going; and I love you too well, bright jewel of the world, to be a hindrance to you, or a burden on you; it isn't fond hearts that have no power you'll want—no, no; it wasn't for that I came here, but to tell you that I'll do everything that's plasing to you, and tend the flowers, and the *churchyard*, darling, and not let the rough nettle, or the dandelion, or broad-leaved dock, go near HER BED—only violets and cowslips; and I'll feed the robins by her side; and I'll drive all the girls and boys to school, and live on the thoughts of you till you come back. And, Master Sidney, sir, I'll take many a turn round Ard-Flesk. I

dreamt many happy dreams there of you and your's; and, sure enough, the dreaming was the most of the happiness that was in it."

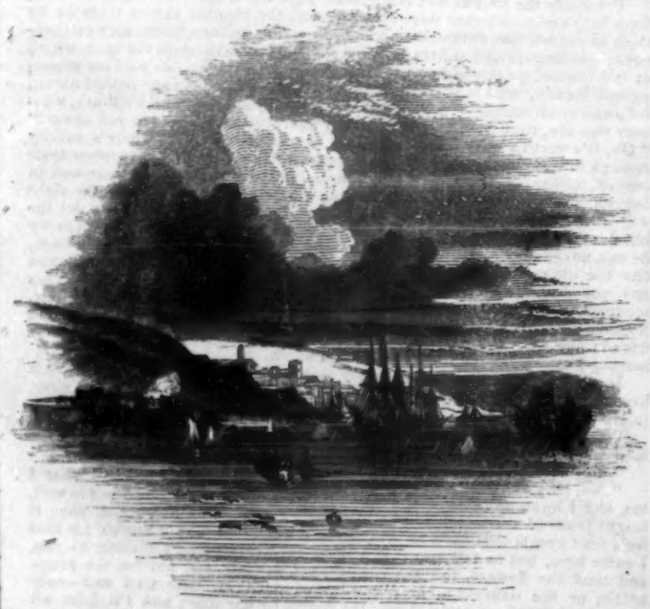
Both Eva and Sidney were greatly moved by this proof of poor Randy's affection. He looked so travel-worn and anxious; his manner was more than usually collected, and yet it had lost nothing of its intenseness; his eyes wandered from Eva to the ship; he followed her on board; he thought he recognised his old guide, and peered so perseveringly under every blue hood, that more than one vender of fruit and eggs reproved him sharply for his impertinence. He asked every sailor if the wind was fair, and watched each movement of the ship with the most tremulous anxiety.

At last, those who were not outward bound hurried on shore; the various stowages that had crowded the deck were put away in dark holes; there were sundry warnings given to parents who would linger beside their children, and friends who were loth to part with those they loved; planks were rattled previous to their withdrawal. "They're putting me back, Master Sidney, sir!" said Randy in a voice stifled by emotion, while every muscle of his face was agitated; "and one thing I wanted, dear, only I don't like to tell HER, sir, because ladies don't understand; I've bound it round with three strips of a hazel wand, the bark, you know, peeled from left to right last Midsummer eve under the moon's own beam, and steeped three nights in the water of the Whitestone Well; I've no use for it, for every one gives me the bit and the sup, and I've my ould shelter at the back of the Dovecote; and, if I hadn't, no one but would let Randy the Woodcutter under the shadow of his roof. And as to clothes, Master Sidney, sure you set me up for ever with the clothes. I've so much of them that it's a throuble to count them; so take it, sir—my little gatherings ever since she was born, sir; odd bits of money—I hid them for her in a hole in the ould gable. I never thought them mine to use—sure I haven't the sense to know what to do with money. Oh, Master Sidney, it isn't the pride that makes you turn from poor Randy's offering! Sure, when I'd get a tester or a tenpenny, all the joy I'd have would be, like an ould magpie, letting it drop into the hole and hearing it chink—thinking that as she grew oulder she'd have the sense to use it. Och, machree! when the earth is dry, it drinks the drop of dew as eagerly as the shower! Look, if ye won't have it I'll fling it into the sea—I'll never carry it back to its ould place. Oh, if I have been true and faithful, lighten my heart, avourneen, and don't kill it with cowldness."

Randy's plainness and earnestness wrung Sidney's heart; he took the extraordinary-looking receptacle of his wealth, determining to appropriate it for his benefit, for he knew the tenderness and generosity of the poor fellow's nature. The Woodcutter little thought, that out of her small store, Eva had left a provision for him, in case of his illness or destitution, to the almonry of the parish priest.

And now the packet left the quay, amid the smiles and tears of those on shore and those on board, threading her way, amid the pathless windings of the glorious LEE, that by a royal lavishing of Nature's bounties, perplexes the stranger-ships that seek her harbour, to judge which of her many beauties is to be admired the most; while those whose sails are set for foreign ports, go forth with the knowledge that, steer where they may, they can see nothing amid the nations of the world surpassing in loveliness the loveliness they leave behind. Randy still stood upon the deck of the vessel, for the captain said, "Let him go as far as Cove, young lady; the poor fellow looks like a follower of the family, and can as quickly find his way back from Cove as from Cork."

Randy could not speak his thanks, only again and again entreated Eva to tell him what he could do for her; being near her, hearing her voice, and crouching in her shadow, had dispelled all the fancies that haunted his



journey: he would have forgotten where he was but for the motion of 'The Swift,' and when obliged to go on shore at COVE, he appeared transfixed to the spot where he stood, tears flowing down his rugged face, while Eva could not restrain her own. Accustomed to the world, and having visited many lands, Sidney felt not a little triumph in the earnest and deep respect which his beloved excited; the charm was certainly working; the few words she spoke always told of her loving and earnest nature; and drawn towards her as much by the invisible and certain agency of her goodness as by her beauty, all, even to the silent man at the helm, whose homage beamed in his eyes, were ready to speed to do her service; Keeldar looked a proud dog by her side, neither knowing, nor, if he had known, caring at the prospect of city life and close confinement. He was advancing in years, and could better do without the forest glades than he could have done three years before: he looked and moved a dog of rank, vouchsafing to notice nothing except his mistress, save, indeed, the glancing flight of a pigeon that hovered about the rigging; the sailors, too, pointed it out, and said it was the sign of a good passage; Keeldar watched it closely, and even rose up to look for it, when it vanished, and then re-appeared again; and once it descended so that Eva saw the sweetness that beamed in its beautiful eyes, as it hovered over the sea.

The moments were angel-winged to those who had long loved each other, and they little noted the passing scene. How wonderfully glorious was the setting sun when they were far at sea;—"too beautiful," the captain said, as 'The Swift' bowed gracefully to the warm strong breeze that filled her full-bosomed sails. "Too glowing," he repeated, and slight scorn at his non-appreciation of such beauty curled the artist's lip, as he watched the light feathery clouds, tinged with the deepest rose colour, that scudded over the heavens, until the whole expanse was flooded with vapour, which, as the hues faded, seemed to cling together closely and more close; how Sidney joyed in the effects—the light and shade—the gorgeous colouring—canopying

the deep-toned waters—sketching with a clear eye and truthful hand the outlines of the clouds, rapidly changing as they were, comparing them to sights he had seen abroad, and pouring with right enthusiasm into the ears of his fair bride tales of the wonders that Nature teaches her true worshippers. She heard not the wind that followed fast, nor noted how the ship's speed increased, nor how the captain stood as if the sea world was his home, triumphing in the ease with which his vessel rose and glided into the deeps of waters now heaving themselves into waves. Nothing in sea-craft could be more perfect than the graceful motion of the ship; every portion working together in the stiffening breeze, as if courtesy, not necessity, bowed her over the billows.

"Had not the lady better go below, sir?" inquired the steward.

"She deserves to be the wife of a sailor, to sit out such a breeze as this," said the captain, as he offered his assistance.

"It is so beautiful," she replied; "these clouds are so magnificent as they increase in darkness."

While speaking, a flash of lightning illumined the horizon; touching for half a moment the edges of the clouds so that they showed like caverns lit up by magic fire; as it glanced along the sea, there was hardly time for the swell of the waves to disturb its course; and yet it was broken, how, no eye could tell.

"I did not look for this," muttered the captain. "Come, young lady."

"If I am not in the way," persisted Eva, "I prefer to remain."

"We must haul in our canvas," was the reply; "and you will be much pleasanter below. I do not insist, I only recommend," he added, kindly.

"It is magnificent!" said Eva, as she turned once more to gaze upon the heavens.

"And you fear nothing?" inquired the captain.

"Nothing!"

"By Jove!" said the good sailor, when he returned from the cabin, "that lady's smile would quell a tempest." As the night advanced, the storm gathered down upon the waters, but not so fiercely as to cause any alarm for the safety of the ship, while the good seamanship of her commander, and the steadiness of his crew, convinced Sidney that, despite the increasing gale, they could weather it bravely—if they kept the open sea; and when he assured Eva 'all would be right,' she but smiled at his supposing she entertained a doubt. Her fellow passengers already looked to her for hope: at first, whenever the ship laboured in the trough of a heavy sea, they screamed violently; but Eva's self-possession by degrees communicated itself to them, and they were tranquillized—talking in whispers; but when, at intervals, the pale lightning flickered through the cabin, they crowded closely together, like affrighted sheep, while Keeldar vented his apprehensions in low moanings. Sometimes a lull would come, and it was hoped the storm was passing off; but after one of those 'lulls' it increased so as to make stout hearts quake with fear. The impending clouds were so highly charged with the electric fluid that wreaths of fire sported around the gallant ship, which, nothing daunted, maintained its power, and rode upon the waves like a war-horse over a field of battle. The scene became too awful to excite so tranquil a feeling as admiration; but, at the moment when the captain exulted in the strength and bearing of his vessel, and congratulated himself on the good seamanship that had so ably and quickly prepared for the rattling gale, the lightning struck the heel of the main-topmast, and from thence rushed like a fiery serpent down the body of the mast, which it crushed and shivered into splinters, shattering the stout iron hoops, forged in the faith of human strength, into small pieces, which, driven fore and aft, sprang into the foaming surge.

The scene was awful beyond description; nothing pictured or imagined could equal its reality; amid the elemental strife the stricken ship, heaving in its agony, showed like a pyramid of fire, as though some bright volcano had been cast forth from the dungeons of these dark yawning waves to affright the ocean and the heavens. Every object, every straining cord and madly flapping sail, the very features of the terror-stricken crew, transfixed in various attitudes, were visible each to the other; the thunder rolled away in triumph; the darkness that succeeded, awful as it was, was a positive relief; men could not breathe till then; the vessel reeled violently, then shivered like a living thing in a paroxysm of ague. There was a lull—a pause—a fearful moment of silent horror; so long—it seemed an eternity concentrated into an instant.

"Now, God protect us, we are struck by lightning! struck—but not crushed!" This was whispered in the darkness of that terrible moment.

Who but Eva thought of consolation then?

"We are lost!" exclaimed a voice, loud and distinct in its terror.

"He who said so, deserves to be so," shouted the captain. "Cut away the wreck of the mast, and clear decks—there is stout life in the good ship yet."

"The fireball has gone right through her, sir," exclaimed the mate, as another flash of lightning showed his ghastly face to his officer.

"Well, sir," was the cool reply; "and what of that? I have had a ball through my body, and yet—I am here."

"Brave heart!" exclaimed Sidney, "we shall be saved!"

"I will not cling to you or impede your movements," said Eva to her husband; "but will go anywhere, or do anything you tell me."

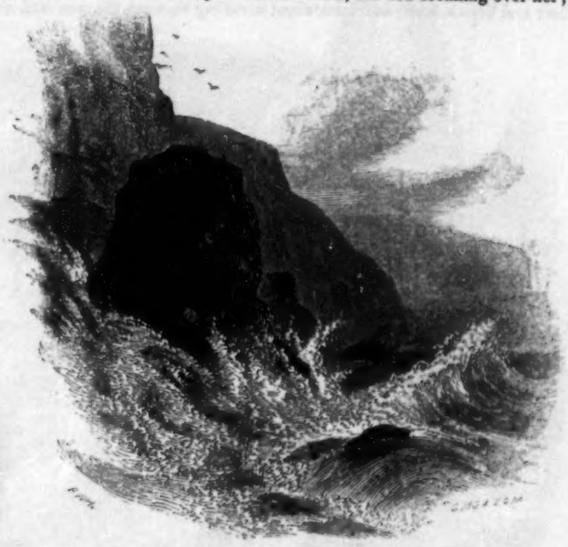
The pitching and rolling of the ship prevented her words from being heard; but Sidney saw her face, pale yet calm, and could trust her then, when death with life was struggling for the mastery. No time was lost; each hand was ready; each heart true; what men could do was done; the deck was cleared, the pumps were rigged and got to work, and several of the people were left between decks, to hoist up and heave overboard whatever they could manage. Had 'The Swift' not been struck, she would have had little difficulty in weathering the gale; but her main mast gone, the water gaining in the hold, despite all their efforts at the pumps—one of which had become disabled—she was left completely at the mercy of a heavy sea; and though the thunder had ceased and the lightning no longer, with bitter mockery, exhibited their danger in its varied and lurid lights, they looked in vain for a break in the black and stormy clouds that poured upon them, and seemed to some as if collected to hide their perils from the compassionate eye of Providence. Sidney was prompt to assist and prudent to advise. Eva's influence increased with the peril; "God," she said, "was with them," and so great was her command over the feelings inseparable from a woman's nature, that the captain did not hesitate to tell her their only chance now was to let the ship run for the land

"We shall lose our all," said Sidney; "but we may save our lives—your casket, dearest?"—

"It is gone," she answered, calmly; "I heard them say the passenger's luggage was overboard."

Sidney could be of little further service; he twined his arms round Eva, and felt that her heart did not beat more quickly than usual: half an hour of intense anxiety, crowded as it was by the past and future, crushed years into moments. "It cannot be," he said, "that God will cut off our young lives thus in the summer of the year and of our age—it cannot be!"

"And if it were, dear heart!" she answered, "what do we fear? a plunge into that gulf to wake in heaven! But, Sidney, trust me, we shall have a far longer struggle with life, nor know the perfecting of immortal love so soon!" It seemed, as she spoke, that there was a lessening of the storm; but in the distance they saw the fatal foam wreath, telling of rocks and shoals that guard the land. The captain ordered the boats to be lowered, and said how thankful they ought to be that the drenching rain had extinguished the fire, which otherwise must have destroyed them in their sudden terror; the jolly boat was hoisted on the lee side, and afterwards the other boats on the booms were got into the water; but the sea ran so high that it was with difficulty they were prevented from being stove alongside, and one was instantly drawn under and sunk; this too with the water gaining fearfully and the ship tumbling on towards the shore; the captain gazed on the fearful breakers and endeavoured to change the course of the doomed ship, so as to turn a point and run her for a bay where there might be comparatively still water, and safety obtained on a rock which was never covered even at high tides; breathless anxiety stilled every lip; while the breakers foamed and frothed around the spiral rocks that stood up dark and frightful in the grey light, which a dense haze prevented from brightning into morning; the faithful vessel worked strongly in the current, zealous to serve her commander's will to the last. How the poor thing laboured! the wreck of the noble craft that had queened it over the sunny waters of the previous morning, how heavily she rose and fell, now drifting helpless, then by an effort still struggling to obey the helm that creaked and groaned like the weathercock in the old gable. "One more such plunge," muttered Sidney, "and we are in still water;" what a moment it was; men bent and laboured for their lives; others seemed transfixed, paralysed, as they shrunk from the fierce dark crags which overhung their course. On a sudden, a sunk rock that projected under water, considerably below the limits of the visible point, struck the bow of the ship; instantly, she swung round—her head cleared, but her stern coming on the rock, struck repeatedly, and the sea being very heavy, her rudder broke away, and all her works aloft were shivered; for a moment, helpless as she was, she forged off, but at the same instant ran upon another rock, the sea breaking over her; a



half-suffocated cry of despair arose from the deck, several persons were washed overboard; the confusion of a death-struggle succeeded; but the captain never for an instant lost his presence of mind; some cried, "the boats—the boats," and seemed about to rush into them, as they tossed about half-full of water, knowing that the ship could not hold long together; if there were any means of getting on the reef, the captain knew there was still water on the other side; but the breakers lashed the ship furiously, and dashed in a fearful gully between it and the reef; it was impossible, the most daring thought, to attempt, short as it was, to cross it; no one for an instant supposed they who had been washed overboard could clamber the precipice; the fog was evidently clearing off, the light increasing, and the ship did not pitch as unceasingly, shaking rather when the surge dashed over her; at last, they heard a hail from the reef, and much to their astonishment they saw the figure of one of their crew—he was saved! he made signs to them to throw him a rope lower down, and descended with an ease which proved him unhurt, to a point where a rope might be secured; every moment increased the danger of those who clung to the ship; if she got off the 'spike,' upon which she was as it were impaled, she must instantly settle and sink: every effort was made to fling a rope across, but in vain—one bold hearted fellow offered to carry it through the surge. A plunge, and he struggled bravely, but a spar struck him, and he sunk. This made the bravest shudder—Sidney and Eva clung together, not venturing to look into the abyss. Keeldar, as if understanding the peril and the resource, eyed the distance with his deep blood-shot eye, and whined.

"He is not a water-dog, unfortunately," said the captain.

Eva bent down and kissed the creature's head. He looked up in her face, and licked her hand. "He will try it, if I tell him," she observed to the captain. "You will go, Keeldar!" The dog shook himself, advanced his fore paws to the edge of the vessel, and looked steadily forward. The sailor on the reef comprehended what was going forward, and let himself down, so that he stood hip-high in the water.

Eva ungloved her hand and attempted to fasten the glove to the rope; this was done for her; she showed it to the dog, told him he was to carry it there—pointing across. It was flung off, and the gallant brute sprang after it with such high courage, that at the shout raised by the sailors the white pigeon, which must have been sheltered somewhere in the rigging through the storm, fluttered towards the reef.

"Do not look, Eva; I will tell you what occurs," said Sidney, as he turned her face to his bosom. "I do not see him yet, my love; all is one mass of foam; the rope floats idly—no! he has it—he has it, good dog! No! it is loose again! No! he has it, I see his head."

"Let it go, let it go; he is uncoiling it; steady," cried the captain. "Lady," he added, "call loudly to the dog; he will gain strength from your voice."

Eva was at once herself. She advanced—nothing heeding her dripping garments, nor the deaths which gaped around her. Beneath her feet a thousand demons were tugging at the yet firm-set planks—reeving them one from the other, and yelling, half in mockery, half in triumph! Some of the passengers lay on the shelving deck, so ill, as to be indifferent whether life or death was at hand. Each wave shook the shattered bark, as it hissed and spattered over its timbers; but Eva stood like Hope, steady to the anchor, on the spot from which Keeldar had plunged. "Forward, good Keeldar; forward, brave dog—forward!" she exclaimed, clapping her hands. He turned his head once towards his mistress, but swam on. All knew their lives depended on his strength and sagacity. They grouped together, watching with panting hearts and straining eyes the movements of his head, as he struggled onwards. Again Eva encouraged him, and all felt the influence of her voice. Eagerly at last the sailor grasped the rope, and waved his arm in triumph, but the dog would not yield up his charge.

"It is the glove he wants; it is the glove he wants," repeated Eva, in agony.

The captain put his trumpet to his mouth. "Give him the glove." There had been a fierce and determined wrestling between the man and the

dog; but it ceased at once. The sailor clambered to the nearest ledge, the rope coiled round his arm, while Keeldar, unable to shake the water from his coat, shut his teeth firmly on the glove. Still the waves rolled on, though the gale abated; the sailor on the reef made fast his rope, but it had been injured in its progress, and was unequal to much weight. Doing as he was ordered, the little cabin boy coiled one of great strength round his slim body, and grappled the other foot by foot across the abyss. Oh, if his mother had been there to see him! That secured, two strong men went over to provide for the safety of those who were to follow, and, valuable as time was, there was no confusion. A sling was constructed with a slipping noose.

"Now, lady, is your turn."

"Sidney!" whispered Eva.

"No man will move," replied the captain, "until the women and children are saved; but you deserve the first care."

Nothing could keep the trembling Keeldar tranquil during the minute that his mistress was wafted across; but when she was lifted to the rock he pressed the glove into her hand. Each, as he arrived, greeted the dog as their preserver; but, as usual, he responded to no caress of a stranger hand.

Sidney wished to remain to the last with the captain, but he would not permit him; and Eva watched with her husband his every movement with intense anxiety, as he stood alone upon the reeling deck, taking a last farewell of the timbers he had regarded with fidelity and affection. He had hardly swung himself off, when a heavy sea struck the ship, and so completely unseated her, that the ropes were cast from their holdings, and the gallant officer was immersed in the waves; the men pulled as if their lives were still in his keeping—even Eva put her frail strength to the rescue; all shouted to him, as with one voice, to 'hold on,' and so great was their anxiety to preserve his life, that they hardly noticed the utter destruction of the vessel, which, before he was landed on the reef, had gone to pieces so completely, that nothing could be seen but the spars and bulk heads, jostling each other in the trough of the sea, which had lifted her up, and then dashed her into fragments. How they congratulated and clung around the captain, forgetting in his safety all regrets, and then indulging in one long prayer of gratitude; drenched and clinging to a slippery cliff until the ebbing of the tide enabled them to seek a surer footing, in the hope that the main land would be accessible at low water—the spray dashing over them at one side, and the waters of the bay looking so dark and deep at the other. Still, they felt as only those can feel who have escaped a sudden and violent death—without house, shelter, or food!

One or two old sailors declared there must have been 'a reason' for all this—in the summer time; something not right going on, for they had heard sounds such as thunder never uttered, and seen shadows on the deck never reflected from mortal form; this they whispered to each other, 'looking out' for the white pigeon, which seemed to have passed from the reef as mysteriously as from the ship.

Keeldar might have been a popular dog, if he had had popular manners, but he never courted 'the people,' and when each had patted him on the head, and all admired his courage and sagacity, there seemed to arise a tacit understanding that he only desired the approbation of his mistress. A warm and beautiful sunrise saw the subsiding of the raging waters, and the arrival of several landsmen on the beach, some to plunder—some to save. Within a short period after their shipwreck they were safely lodged in the few cabins that skirted the coast, Eva still the guardian angel of those whose weakness required encouragement and aid, and Sidney active everywhere to remedy in part the misfortunes of the night.

"You have not lost your sketch-book," said Eva to her husband; "some day you will immortalise the clouds that last night beguiled us by their beauty!"

"My own dearest," he replied, looking mournfully upon her; "that and poor Randy's purse are all our wealth."

"My own Sidney, the mine is not exhausted so long as the ore is there!"

"But the means may be wanted to work it."

"Never, while the will and health remain! I could chide you, dearest, for a distrustful word or look, living as we are, memorials of God's mercy. I did hope to have eased your toil by the contents of that casket, which now, perhaps, the fishes look upon with wondering eyes: but it was not to be; it is I who should grieve, seeing I come a burden to you instead of a helpmate; and yet I do not! This is indeed a new world, but none the less to be desired. I have still some few jewels, and one above them all, that never tines—Hope! faith in the future—born of the past!"

FAIRY MADRIGAL.

AS SUNG AT THE COURT OF QUEEN HONEYBELL.—WRITTEN BY ONE OF HER ARTISTS.

I.

Featly, Fairies, foot the dance
O'er moss and flower;
Through the gloom the glow-worms glance,
Like a golden shower:
And in their starry light,
While the moon is hid by the shadowy trees,
Trip we our reel to-night,
To the piping of the breeze,
Or the song the skylark weaves
'Mongst the leaves,
As he hymns the dawning gleams
In his dreams.

II.

What, ho! The Wisp-fire! through the dark
Follow him fleet,
Over the marsh that takes no mark
Of our twinkling feet.
Huzza! now hang him out
On the foxglove tall for a lamp to be;
While round and round about
We quaff so merrily,
From buttercup and hairbell blue,
Our nectar dew!
Or sip from lips divine
Sweeter wine!

III.

Twist we, twist we, twirl and twine,
Along the green!
But see! Aurora's tresses shine,
The boles between!
Mount we the westering wind,
Come follow the steps of the twilight grey,
We will leave the morning far behind!
To Fairy-land away!
There may our charmed sleep,
Be as deep
As thine, blue waning moon!
Through the noon!

J. N. P.

THE FALCON GLASS WORKS.

MESSRS. APSLEY PELLATT AND CO.

This notice is devoted to the productions of the Falcon Glass Works, an extensive and well known establishment, the property of Messrs. Apsley Pellatt & Co., situate near the end of Blackfriars-bridge, on the Surrey side. The cuts present in series a selection of objects which, in form and style of ornament, proclaim a taste wonderfully in advance of those applied to the same uses of a manufacture of only a few years past; and every process of the production and ornamentation of these articles is effected on the premises, which, considering the situation — so near the heart of the Metropolis — are very extensive. The most interesting part of the manufacture is the furnace department. Here the components are, once a week, —that is every Friday—placed in the furnace for the formation of the metal, which takes forty-eight hours before acquiring a state of white-heat fluidity fit for working. The mass is then worked off into any given articles by two sets of men, who prosecute their labours day and night, relieving each other alternately. All plain and uncut glass is produced at once, being formed and finished at the furnace; but elaborately ornamented glass is cut, as it were, out of a mass, blown as nearly approaching the required form as the nature of the subsequent ornament will admit. The cutting and polishing are performed by wheels of various forms, driven by a steam-engine; thus all superficial cutting is effected by flat-faced metal wheels, over which flows a thread of sand and water; all incised cutting is performed by edged wheels, to which the glass is applied by the experienced hand in a manner to produce every variety of form. The appearance immediately resulting from cutting is that dull opacity which characterises what is called 'ground glass;' it will, therefore, be understood that the surface must be subjected to another process, viz., that of smoothing with stone wheels, with water constantly dropping upon them, and the final process, which is polishing. This is accomplished by means of wooden and leaden wheels, acting with water, rotten-stone, &c.

The removal of excise restrictions has done much for the manufacture in this country; but there are yet, as we shall show, disadvantages attending it, which are, it would appear, irremediable by any government protection. The principal of these is the difference in the ratio of production, which, in the case of coloured ornamented glasses, may be stated generally as 200 per cent. upon the foreign cost of production; hence, setting out of the question the value of the metal—a result of labour produced at a ratio equivalent to two shillings in Bohemia, could not in this country be produced for less than six; this balance in favour of the foreign manufacturer arises, it need scarcely be said, out of the great difference in the cost of the necessaries of life—a difference which extends to every item in the scale of production. Another source of superiority in the market is the usual default in form and feeling—qualities which every foreign producer of articles of utility and ornament has cultivated, as if the precepts of the great masters and designers were yet uttered by living lips. All these imported productions, the elegance of which excites admiration, are results of taste earnestly improved — educated no matter how—but, nevertheless, educated; hence, our home productions in glass are—we would say *have been*—the works of mechanics; those we import, the works of artists. But there are yet advantages on our side which the foreign manufacture does not attain. Many of the most beautiful of those productions which we import are but the curiosities of the manufacture — apparently the efforts of *dilettanti* in the art—hence they are not produced in quantity; and if the manufacture be pressed by demand from this country, it is a curious fact that each successive importation is inferior to the preceding.

A powerful impetus has already been given to the glass manufacture, and experience has shown that extension of production has always been followed by a great amelioration of quality. This is sufficiently seen in many branches of manufacture, as in that of cotton, and decorative invention is eminently developed by being required to deal with quantity. As soon as new applications of the material lead to the production of vast quantities of glass, new moulds, forms, and processes must be adopted. It is impossible to speculate upon the varieties of uses to which glass may be applied. Lumps of vitrified clay from copper smelting are now used for the purpose at Swansea. It is even anticipated, when bricks are freed from the Excise duty, that artificial building materials will be almost universally used instead of stone or marble, being rendered indestructible by the atmosphere, from having been partially vitrified, and being susceptible of any desired ornamental form or shape, while in a soft state, or in the condition of semi-liquefaction. Glass has been adopted by some of the most eminent shawl manufacturers of Paisley, as mountings for looms, in the place of brass and polished metal; and it is probable that its application in this way will be very extensive, since it is susceptible of any desired form, and as being qualified with all the hardness and smoothness of surface which characterise metal, it will readily be understood as being adaptable to all the purposes for which metal has been employed. But these and the other vitreous productions constitute a branch of the manufacture of a nature very different from that especially under notice; for in looking through the rooms of Messrs. Pellatt we find, though in every variety, the domestic utilities and luxuries of the manufacture, and those in the utmost refinement of the most recent ameliorations; and these works sufficiently show—like all others which lead us to touch upon the subject of design—that there is no foreign production in glass that cannot be at once imitated by the British artizan: a fact, telling him more plainly than all others, that with a similar direction given to his talent, he would constitute himself the imitated, instead of remaining the humble imitator.

The three cuts upon this page are wine-decanters, all differing in design and ornamentation. The first, as may be at once seen, presents the easy and flowing line of the antique — an authority now so commonly applied to, as to be scarcely recognised in every-day utilities, how readily soever their elegance may be felt. This is the plainest of the three, being cut in a manner to preserve the form, and communicate as much brilliancy as possible.

This is what is termed flat-cutting, or technically, fluting, and is effected by means of flat wheels. The desirable quality of brilliancy in cut-glass depends upon the width of the *flutes*; for, as the interior of the glass is circular, the prism formed by the junction of the flutes will be deepest, and consequently, more effective when the flutes are broad. In glass-cutting the amount of brilliancy depends upon the manner of breaking

or diverging the rays of light, as they pass through the glass.

The second example is a novel and very elegant form, cut with a view to the attainment of a high degree of reflection. The cutting of this decanter is called hollow diamond cutting: the centre of each diamond forms a convex mirror, and the angles present a quadruple prism. The third example shows a union of flat-cutting with

what is termed *splitting*; the splits form inverted prisms.

The next cut is a group of glasses used for claret and champagne. The three foremost, which are in the Venetian taste, are beautifully engraved in arabesque. The other glass, forming the farthest of the group, and ornamented with clear lozenges, is parti-coloured in blue and white glass, the colour is of the exquisite mazarine tint, and is obtained by covering or casing white glass with blue in the manufacture; thus where the white glass appears it has there been removed in lozenges by the wheel. Methods of casing white glass with coloured were well known to the ancients—the Portland vase may be instanced as

one of the most beautiful examples of an art which has only been recently practised in this country; and, although articles constituted of variously coloured glasses are now extensively manufactured, our productions are still inferior to those of foreign artists—a fact which, it is necessary to explain, does not arise from any ignorance of the manufacture on the part of the British

producer, but from a want of artistic taste and feeling in the execution—and how continually is

this default presented to us! The manner of working is also an obstacle to improvement. Now

it is not necessary to say that for the execution of these beautiful productions *time* is necessary as

for works of real value; but in our glass-houses the great object of the manufacturer is to produce *quantity*, and but for a successful result in this, his expenses would so much enhance his cost, as to leave him, at the current price of the glass, a loser by the manufacture. In Bohemia, whence so much glass is imported, the case is very different, as we shall anon show.

Below the group of glasses is a water-jug, fluted, but in a manner to preserve the contour; and the following cut represents another water-jug after the antique, and uncut, except at the lip and foot; this form is sometimes engraved in arabesque and otherwise ornamented. Another group consists of a decanter and wine-glasses, the former elaborately enriched by engraving and cutting—the broad flutes being ornamented with compositions of grapes and vine leaves, which contrast admirably with the polished surfaces, as being left of a delicate and opaque tint, telling in beautifully effective reliefs. The wine-glasses accompanying the decanter are novel in ornamental composition. The large circular composition, entitled the 'Queen's Plate,' is, we believe, a unique example of glass intaglio moulding. The head is, of course, a portrait of Her Majesty, and on the flange are groups of figures in procession, copied from Thorwaldsen's beautiful Procession of the Triumph of Constantine, executed in a masterly style on the under side of the plate. The method adopted in the manufacture of this beautiful production is an application upon a large scale of that employed in forming glass seals. The first proceeding is the construction of a model, which being completed, a mould is made upon it, into which is pressed a composition in certain proportions of china clay, fine clay, and brick-dust, faced with tripoli powder, so producing a cast in repetition of the original. This is then most carefully dried, and afterwards, by very slow degrees, brought

to a red heat, in which state it is ready to receive the softened glass, which is blown or pressed upon it in a manner to effect an intimate adhesion, and in this state the work is annealed, and when cold, the composition is brushed from the glass. The surface or background of the work is then polished, and this is the final operation. A new matrix is necessary for each work of this kind, hence these productions are necessarily expensive; the process,

however, supplies a beautiful means of transferring fine compositions to an indestructible material.

The Queen's Plate is followed on the third page by a decanter of new design, cut out of a very substantial body of glass, according to the methods already described. Below this is a claret-jug, most

richly ornamented. These are followed by two chimney-piece lustres for one candle each. The stem or body is of beautiful mazarine blue, cased upon white glass, and cut so as to present the colour alternately with white. The pendants or

drops are prisms of the purest crystal and most exquisite workmanship. In the production of these glass pendants and drops our manufacture is pre-eminent; and although foreigners have long been earnestly endeavouring to rival us in these, they are still very far in arrear with respect to quality. German dealers and manufacturers have imported pendants very extensively, and the low price of the foreign manufacture procures for it a certain sale; but a comparison of this with the British production declares at once the superiority of the latter. The extinction of the duty on glass has very much tended to improve the quality of

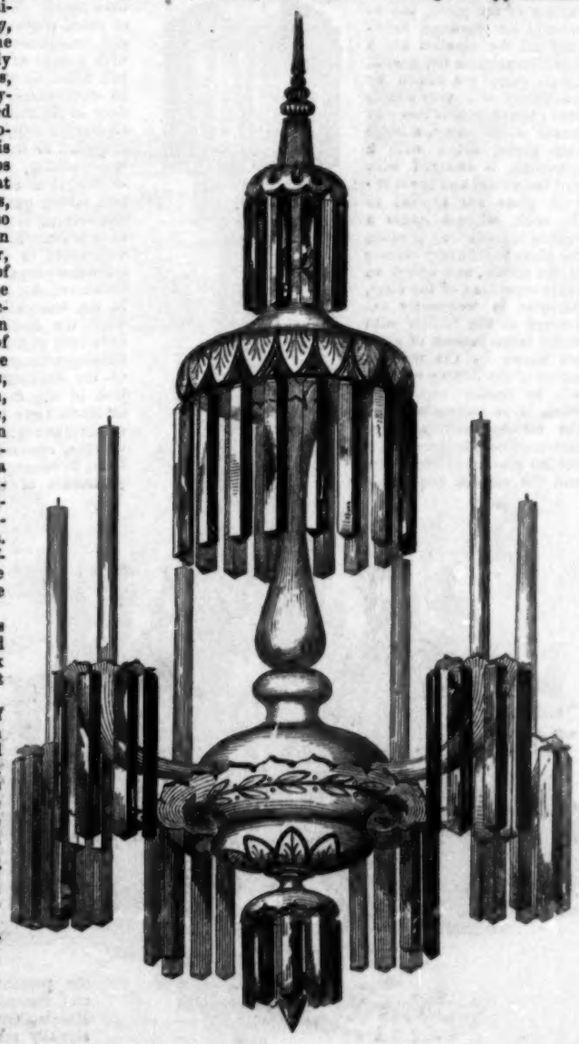
the British productions, for in the days of restriction, the ordinary sizes of pendants were made from broken tumbler bottoms, goblet legs, and other pieces of old glass, because in the formation of these pendants, technically called *drop-pinching*, it is not necessary that the glass be fused, but only heated to redness; on this, therefore, no duty was payable, and hence was effected a saving in the cost of production. But attending this manner of forming drops there was one very great disadvantage, which was, that each pendant so formed was different in quality to every other, because no two pieces of old glass were of the same tint or of the same refractive power. But now, on the contrary, pendants of the best quality are made from highly refractive glass, prepared expressly for them, colourless, free from striæ, and of great substance; in short, they are manufactured with a care and a consequent excellence, insomuch that they are unequalled by all similar productions of other countries. These two lustres are different in construction, the pendants of the latter are novel in form.

The large cut below these is that of a chandelier formed of obscured glass, for six lights, and elaborately cut in polished lines.

There is, we say, none of the imported works which cannot at once be imitated by our own manufacturers; but educated taste gives the foreigner the advantage in the beautiful, and the low ratio of production affords him the like in price. The great object of our manufacturer is quantity; and this is eminently an obstacle to refinement, otherwise, the former of these two difficulties is easily remediable by a common desire of improvement; but the other difficulty we cannot so readily dispose of.

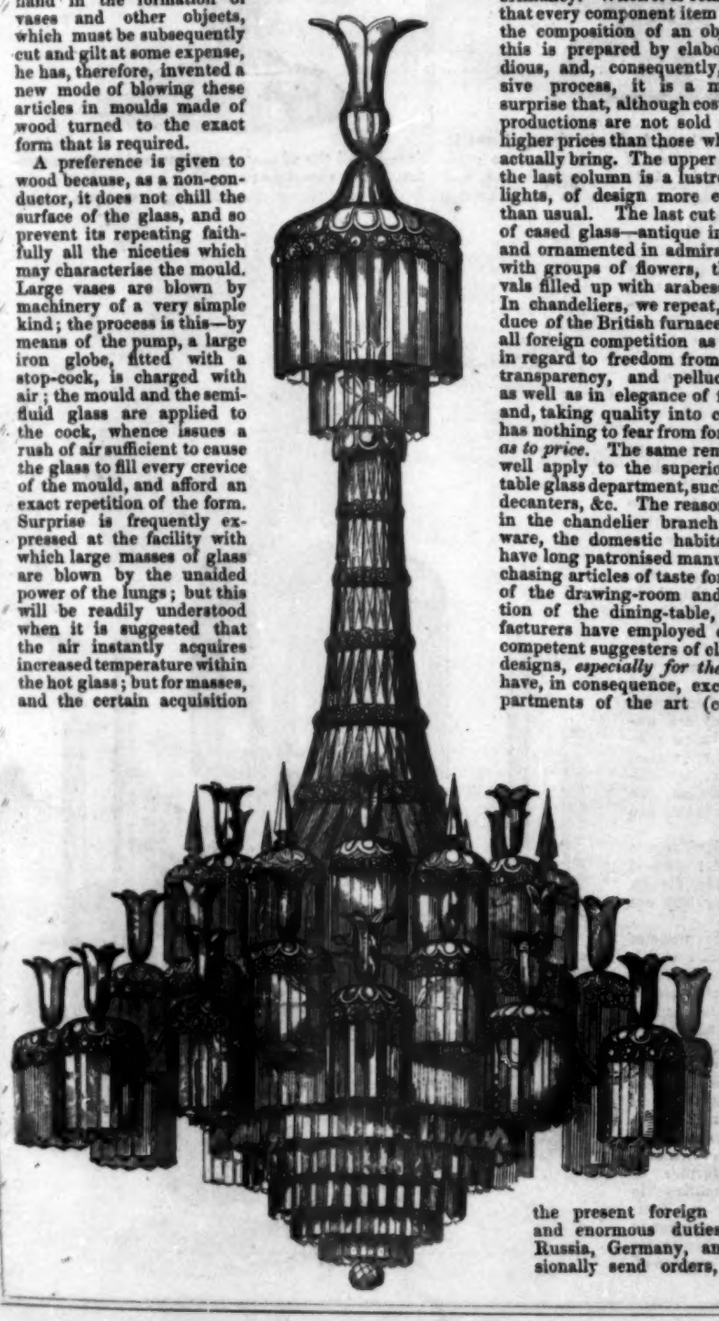
It is in Bohemia that 'cased,' or as it is commonly called, coloured, glass is principally pro-

duced, and the advantages possessed by the manufacturer are such as to enable him to undersell the British producer without the slightest apprehension



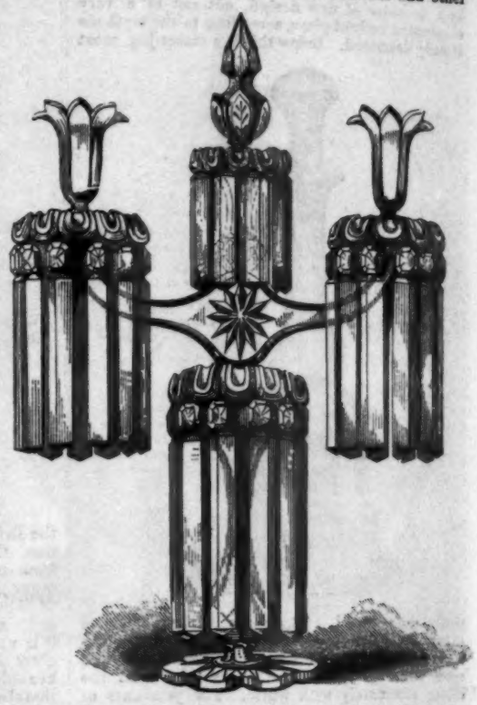
of competition. Thus the foreign manufacturer locates himself in a wood which it is proposed to clear. He forthwith proceeds to cut down timber and erect a wooden glasshouse—a few sheds and a saw-mill—and, having constructed his furnace, commences operations; the trees, of which it is desirable to clear the ground, serving him for fuel. He is, perhaps, situated in a district whither access is difficult and whence transport is expensive, it therefore becomes with him an object to deal as little as possible with raw material—exactly the converse of that of the British manufacturer—his only means is, therefore, to confer the utmost value upon that which passes through his hands, in order to widen as much as possible the comparison between this value and the cost of carriage. This value, which he seeks to confer upon his material for such purpose, he is well enabled to impart by means of acquisitions, of which our workmen, who only study quantity, are deficient. He is imbued with a feeling for art, and has cultivated his apprehension of the beautiful, insomuch, that being dissatisfied with the insufficient and uncertain method of trusting only to the eye and the hand in the formation of vases and other objects, which must be subsequently cut and gilt at some expense, he has, therefore, invented a new mode of blowing these articles in moulds made of wood turned to the exact form that is required.

A preference is given to wood because, as a non-conductor, it does not chill the surface of the glass, and so prevent its repeating faithfully all the niceties which may characterise the mould. Large vases are blown by machinery of a very simple kind; the process is this—by means of the pump, a large iron globe, fitted with a stop-cock, is charged with air; the mould and the semi-fluid glass are applied to the cock, whence issues a rush of air sufficient to cause the glass to fill every crevice of the mould, and afford an exact repetition of the form. Surprise is frequently expressed at the facility with which large masses of glass are blown by the unaided power of the lungs; but this will be readily understood when it is suggested that the air instantly acquires increased temperature within the hot glass; but for masses, and the certain acquisition of given form, the artificial means we describe are the more effective. And not only is the most beautiful form imparted to the metal by the educated taste of the workman, but the production is finished by men who have qualified themselves by a perfect education in their various departments, having commenced always by the severe courses of the drawing of the human figure, and gradually progressed through courses of study necessary to accomplishment in high art. Thus the ornamentation of cased glass, the cutting, the painting, and the gilding, are the work of artists qualified infinitely beyond the humble powers of our workmen. But it is, however, only of cased glass, and its ornamentation that we now speak, for in white glass our own productions are superior to those of any other country.



The large engraving represents a drawing-room chandelier for thirty lights, composed entirely of crystal, cut prismatically to afford the utmost amount of brilliancy. When it is remembered that every component item going to the composition of an object like this is prepared by elaborate, tedious, and, consequently, expensive process, it is a matter of surprise that, although costly, these productions are not sold at much higher prices than those which they actually bring. The upper cut upon the last column is a lustre for two lights, of design more expansive than usual. The last cut is a vase of cased glass—antique in design, and ornamented in admirable taste with groups of flowers, the intervals filled up with arabesque.

In chandeliers, we repeat, the produce of the British furnace, England excels all foreign competition as to quality, both in regard to freedom from striæ, colourless transparency, and pellucid refractibility, as well as in elegance of form and design; and, taking quality into consideration, she has nothing to fear from foreign competition *as to price*. The same remarks will equally well apply to the superior quality of our table glass department, such as wine-glasses, decanters, &c. The reason is obvious, that in the chandelier branch and table glass ware, the domestic habits of Englishmen have long patronised manufacturers by purchasing articles of taste for the illumination of the drawing-room and for the decoration of the dining-table, and the manufacturers have employed clever artists and competent suggesters of classical and novel designs, *especially for these branches*, and have, in consequence, excelled in these departments of the art (comparatively) as highly as the Venetians, Bohemians, and the French have done in their departments of coloured vases. Could the foreigner follow the British example of free-trade, a considerably greater quantity of their beautiful productions would soon be imported into England, while our chandelier as well as table-glass productions would find their way into the foreign residences of luxury to a greater extent than now exists. Notwithstanding the present foreign fiscal exclusions and enormous duties, Italy, Sweden, Russia, Germany, and France, occasionally send orders, to a considerable amount, through their agents, for select articles of taste for the table, or for chandeliers, to the house of Apsley Pellatt and Co. and other houses, in consequence alone of the decided superiority of the quality of British flint glass.



Messrs. Apsley Pellatt and Co. have a large assortment of tastefully selected foreign glass vases, both at the Falcon Glass Works and at the branch establishment at the Bazaar, Baker-street, Portman-square; and so soon as their sales of foreign coloured and gilt vases will justify the manufacture of a large amount of similar articles of equal variety and taste, they will the less need foreign importations. We have, however, no wish wholly to drive out foreign productions from honourable competition, as it tends to stimulate home artistic industry, and we would promote rivalry in taste and novelty of design as best suited to the patronisers of glass productions, as well as the workmen and manufacturers.

H. Berthaud del

THE FLOWER-GROUPS OF M. BRAUN.

THE ART-MANUFACTURE OF FELIX SUMMERLY.

We have, on several occasions, referred to the meritorious efforts of this gentleman to induce the artist to co-operate with the manufacturer; and we trust, from time to time, to supply reports of his satisfactory progress. He is, we believe, fully aware of the difficulties he must encounter, and overcome, before his object can be even in a degree attained. But the time is auspicious for a movement so important: the artists have been taught by their brethren of the Continent, that men of high minds may condescend to small things—not only without a sacrifice of dignity, but really gaining thereby an augmentation of intellectual rank. We are not, as our readers know, altogether confined to Germany and France for examples such as those we seek; the designs which Flaxman made for Wedgwood have been models ever since; and to them most of the manufacturers of Staffordshire have been indebted for improvements. But while we, in England, can quote but a few instances in which great minds have thus sought to educate the multitude, among Germans and French the task has been the pleasantest of the duties of accomplished painters and

profound philosophers in Art. We rejoice, therefore, that Felix Summerly has succeeded in inducing such men as Mulready, Maclise, Redgrave,

Horsley, Townsend, Bell, and others, to aid in a project pregnant with immensely beneficial results to British manufactured Art. In some of the cases referred to the assistance rendered is slight—little more, we believe, than authorising, and perhaps superintending, the introduction of a picture upon a vase; but even this is a gain of much—it is the beginning of the end.

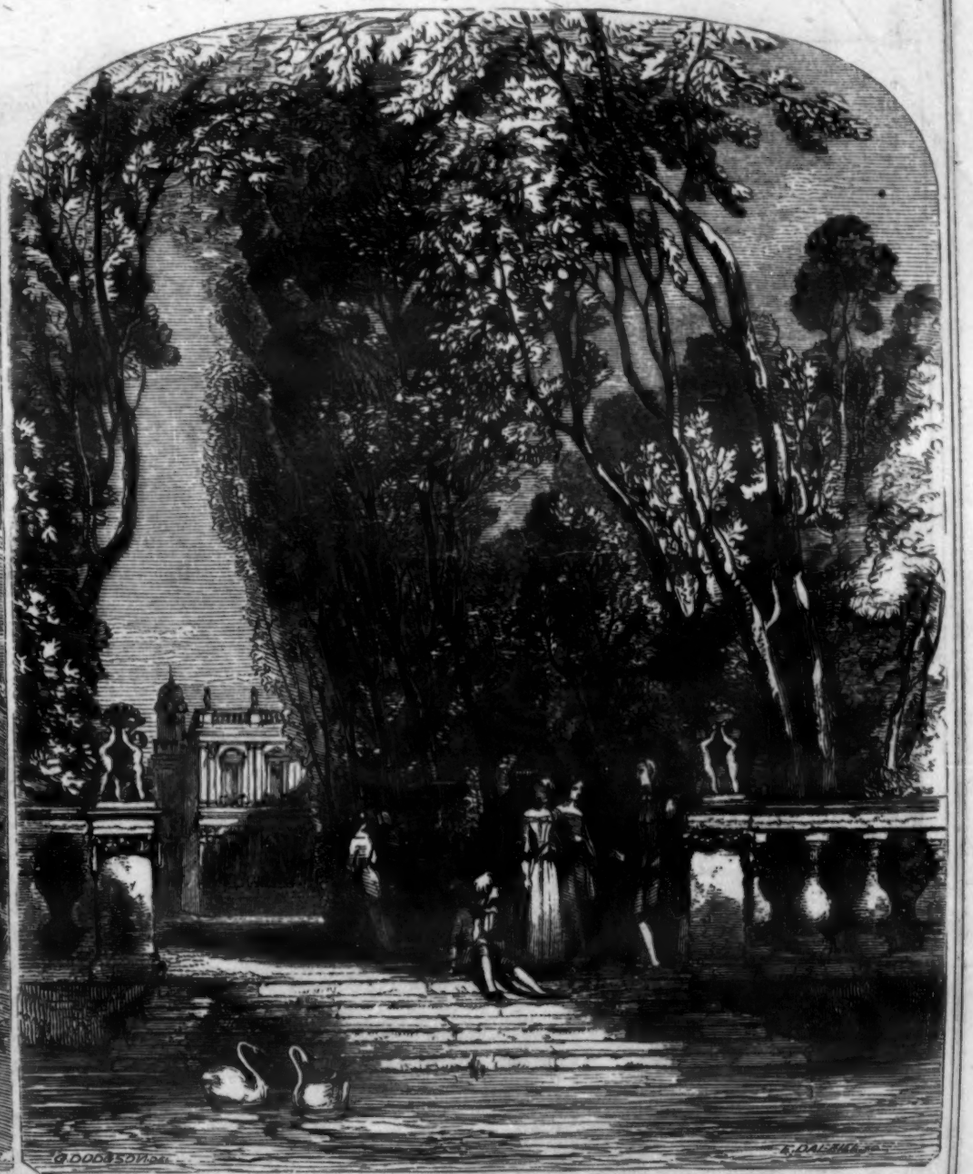
Our present purpose is not to criticise the objects already produced in conformity with this plan: they will by no means justify entire praise; they are to be regarded rather as 'first attempts' than conclusive proofs: the infancy of a project that cannot fail to acquire strength. We are the less disposed to examine these productions critically, because many of the objections we should urge against them have been understood; and not only guarded against for the hereafter, but in part removed, in what may be termed second editions of the works. We shall, consequently, content ourselves with little more than introducing into our pages five of the articles, which begin the series of Felix Summerly's Art-manufacture. The first is a salt-cellar, designed by Mr. H. J. Townsend, one of the masters of the Government School of Design; the second, a statuette, Una and the Lion, by Mr. John Bell; the third, a flower vase, from the design of Mr. Redgrave; the fourth, a beer-jug. also designed by Mr. Townsend; and the fifth an ink-stand, also the design of Mr. John Bell. Some faults exist in each of these objects; for instance, the first, although a beautiful model, is large, and too heavy for its purpose on the dinner-table; in the second, the nude figure is not the idea of Una; the third, graceful in ornamentation, is not good in form; the fourth is so full of prominent 'bits,' that it suggests danger in use; and the fifth, the least open to objection, demands more caution than it is likely to receive from those who resort to it. In fact, both the first and the fourth are more calculated *for* execution in metal than in porcelain—the material in which they have been produced. The flower-vase is of glass; but derives its value exclusively from the rushes and water-plants which adorn its sides.

Still, they supply evidence not only of what our artists may do, but of what they will do; and we have reason to know that the manufacturers are alive to the value of the move that has been made in their behalf. We cannot doubt that public appreciation and support will follow: without this, indeed, success is out of the question; and to secure it, not only must the designs be excellent, but the cost must not be great. It will be a vast boon to render good art cheap, and we are justified in stating that to accomplish this object is the main purpose of Felix Summerly. We shall no doubt often have occasion to refer to his progress; and we trust it will be with continually increasing satisfaction to ourselves and benefit to him—who has already done much to deserve all the service we can render him in his arduous but landable undertaking.

We understand that arrangements are making to carry out this project upon a very extensive scale; and that, ere long, there will be few of the manufacturers of England who will not contribute to it, in one form or another. The page we now submit to our readers may, therefore, be considered as the introduction to a report of progress, that we shall furnish from time to time. If already Felix Summerly has done much to promote a beneficial understanding between the artist and the manufacturer, and the results afford evidence of their willingness to co-operate, we feel assured that ultimately we may look for the achievement of a revolution in manufactured art.

SHARPE'S LONDON MAGAZINE.

THE four woodcuts, printed on this and the succeeding page, are specimens of the illustrations to one of the cheap weekly journals: the first is by Selous, the second by Franklin, the third by Topham, and the fourth by Dodgson. We introduce them at the request of the publisher; and we have much pleasure in aiding to make known the great service he has rendered to Art, by resorting to its most able and popular professors for assistance in the conduct of a journal—excellent in all its departments, and issued at a price cheap beyond precedent, even in our age, when books and prints, heretofore the luxuries of the few, have become the easily attainable enjoyments of the many. The work is published weekly, at a charge of three-halfpence; it contains no fewer than sixteen pages of letterpress; comprising original tales, sketches of society, selected extracts from recent publications, and, in short, all the varied matters which minister to the wants of the 'million,' and are calculated to give pleasure while promoting instruction—advancing, and that in no small degree, the great purpose that distinguishes the time in which we live—of educating the multitude. We have carefully examined the volumes before us, and are bound to report of them that their contents have been collected and arranged with good feeling and good taste; that a large proportion of the original papers are written with considerable talent; that the selected



portions are not only of general interest, but most judiciously chosen; and that, while the 'great movement' among the middle, and especially the humbler classes, is earnestly advocated, such advocacy is not tainted by any evidence, of design or desire to prejudice the higher ranks as a means of elevating the lower—a mode of procedure, we regret to see, less obvious in some other cheap publications.

But in our brief review of this most meritorious work, we have less to say to its Literature than to its Art; the publisher has laboured—and successfully—to obtain the co-operation of able artists; the four prints we have given are sufficient proofs that the designers and engravers are both of a high class; for although these specimens are remarkable, as the work of either artist, they are by no means isolated examples: every week supplies a print as good—or nearly so. It will be obvious that only a large sale could remunerate the liberal and enterprising publisher: this it has attained; but we trust it will become still larger. It is unnecessary for us to argue that the artist is as much a teacher as the author; nay, among the mass, his lessons being more sudden, and, 'for the moment,' may be made equally important.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF THE MARQUIS OF LANSDOWNE, BOWOOD, WILTS.

The noble mansion and park of Bowood are situate about four miles south-east of Chippenham, in the county of Wilts. The town of Chippenham is distant ninety-three miles from London, possessing scarcely a feature of interest to the traveller. It is reached by the Great Western Railway, which has a station close to it, on the northern side.

The house stands on elevated ground, in a park of great extent and of diversified scenery. As the name implies, it is replete with woody scenery of great variety of character, spread over a domain which includes nine valleys, suitably embellished with noble pieces of water, and offering a charming variety of park-like and forest scenery.

The principal front faces the south, and offers a façade of great extent; it looks over a large expanse of the grounds; in the valley immediately below there is a grand lake of many acres in extent. The distance is crowned by Marlborough Downs and Roundaway-hill. The mansion consists of three portions erected at different intervals. The principal part was built by John Earl of Shelburne, grandfather of the present Marquis, from the designs and superintendence of the brothers Adams. The entrance is by a portico of ten Doric columns: on the pediment are placed the armorial bearings of the noble family. The architecture of this part of the edifice is distinguished by the prettiness and delicacy of its ornaments, which are characteristic of the architects' style. An enlargement by a wing three hundred feet in length was made by the first Marquis, which is an imitation of Diocletian's palace at Spalatro. These erections form the southern side, and serve to enclose two square courts, formed by subsequent erections in the rear, containing numerous domestic offices and various private apartments. The principal entrance by the portico is recessed: on each side are niches wherein are placed statues of Michael Angelo and of Raffaelle, announcing by their presence that Art is encouraged and understood in the palatial abode to which they are the appropriate sentinels.

The collection of pictures now existing was entirely formed by his present Lordship; that of his father, the first Marquis, having been sold pursuant to his will, and which, in its dispersion, served to enrich some of our finest galleries.

The great features of the collection may be said to consist in the wonderful series of heads and portraits it contains. There is no collection in England that possesses so remarkable a series of human countenances, of such a high quality of Art; nor is there one that rivals it in the number and beauty of the works it contains by Sir Joshua Reynolds. The other painters of the English school are not omitted: every year there has been some fresh addition made from the choicest pictures in the annual exhibitions.

The great door under the portico opens into a stately hall, paved with tesselated marbles, and decorated with statues; a colossal bust and two small fresco paintings in the upper panels near the entrance. A door on the left leads into a long apartment, which serves as a Corridor, and contains:—

Sir A. W. Callcott. 'View on the Thames.' The principal object is a barque with the sail up; various boats, one of which has a waterman in a scarlet jacket and badge. The distance is composed of the scenery of the Pool at Wapping. The picture is the largest the artist ever painted, and one of his most beautiful productions. It is now being engraved by Miller, of Edinburgh, for an illustration to a future number of our Journal, by the kind permission of the noble Proprietor.

F. Goodall. 'The Sisters of Mercy visiting the Sick.'

W. C. Cope. 'The Entrance of St. Mark's Church, Venice, with Figures.'

F. Y. Hurlstone. 'Cupid bending his Bow.' An elegant specimen of the painter, painted at Rome in 1835, and possessing great beauty of flesh tints, admirably contrasted by a blue drapery.

E. Landseer, R.A. 'Bringing Home the Deer.' The famous small long-shaped picture of 'Deer-stalkers returning, and passing over a Rustic Bridge.' No work of this great painter ever captivated the public so much as this very beautiful composition. A proof engraving of the subject was exhibited at the Royal Academy this year.

Baarstadt and Lingelbach. 'View of a Street in Utrecht,' with a profusion of figures by the latter painter.

Van der Capella. A marine subject. The grey leaden colour of the waves indicates the watery element of the Zuyderzee. A Dutch boat in the centre is almost the only object; the gathering clouds forebode a disturbance of the elements. It is well known by the engraving published by Messrs. Cooke in "The Gems of Art," and was then in the collection of Lord C. Townsend.

D. Teniers. 'An Old Woman with a Basket ascending a Bank, followed by a Man.' Formerly belonged to the predecessor of the present Marquis.

J. and A. Both. 'Landscape, with Italian Farm Buildings.'

A. Pynaker. 'Landscape—View on a Lake, with distant Hills.'

W. Collins, R.A. 'Christ disputing with the Doctors.' This picture was exhibited after the painter's journey to Italy, and is the first instance of his departure from rustic and home scenes.

W. Etty, R.A. 'The Return of the Prodigal Son.'

Sternwyck. 'The Interior of a Church.'

In the Corridor are placed a statue, in marble, of 'Dorothea,' by Bell; 'The Wanderers,' by Sir R. Westmacott, R.A.; two *bassi rilievi*, by De Triquet; and one other, the subject from Dante, by Westmacott, jun.

THE BILLIARD-ROOM.

C. R. Leslie, R.A. 'Sir Roger de Coverley and the Gipsies.' As most of the pictures by living artists of the English school have appeared in the exhibitions, it is unnecessary to do more than name the subjects: they have already received public opinion on their merits.

. . . . 'Portrait of Napoleon.'

G. S. Newton. 'Scene from "The Beggar's Opera"'—the well-known episode of Macheath in Newgate, with Polly and Lucy, singing

"How happy could I be with either,
Were t'other dear charmer away."

G. S. Newton. 'Scene from "The Vicar of Wakefield"—the Return of Olivia to her Parental Home.' Engraved by Burnet.

C. Landseer, R.A. 'Pamela concealing the Letter she had written to her Parents.'

Hogarth. His own portrait, wearing a red cap.

G. S. Newton. 'Portrait of Thomas Moore, Esq.'

Douglas Cooper. 'Othello relating his History.'

E. M. Cooke. 'Mount St. Michael.'

W. Collins, R.A. 'Italian Peasants worshipping at a Shrine by moonlight.'

THE PARLOUR.

R. Wilson. 'View in Italy, with Ruins of a Temple.'

R. P. Bonington. 'River Scene—View of Rouen.'

D. Roberts, R.A. 'General View of the Alhambra.' A very large picture, possessing all the painter's acquirements.

R. Wilson. 'View in Italy—a Road ascending a Hill.'

R. P. Bonington. 'View on the Coast, with a Group of Children.'

H. Howard, R.A. 'A Female with a Mandoline.'

Sir J. Reynolds. 'Louisa Marchioness of Lansdowne.'

P. P. Rubens. 'The Adoration of the Magi.' A small octagon sketch from a larger work in the gallery of the Marquis of Westminster.

Sir J. Reynolds. 'Portrait of the late Marquis of Lansdowne.

Tintoretto. 'A Pastoral Scene — Sheep-shearing.'

Sir T. Lawrence. 'Portrait of the present Marchioness of Lansdowne.'

Tintoretto. 'A Rural Scene, with Peasants ploughing.'

P. P. Rubens. 'The Horrors of War.' A small repetition of the renowned work at Florence.

Sir W. Ross, R.A. Copy of A. Caracci's famous picture, at Castle Howard, of 'The Dead Christ and the Three Marys.'

D. Roberts, R.A. 'Interior of a ruined Church.'

Idem. Another interior of a church.

THE DINING-ROOM.

This spacious and magnificent apartment is decorated with ten large pictures, inserted in the panels; they are painted by C. Stanfield, R.A., and are among his finest productions.

The first of the series was commenced and exhibited at the Royal Academy in 1833, and the last ('Citara') was finished in 1840. The narrow spaces between the windows were merely painted to carry the effect of the colour to that side of the room, and do not, as works of Art, rank with the others in the room. The large upright picture at the end of the room is the 'Piazza di San Marco' (a most noble and exquisitely beautiful production); and on each side over the doors are views of the islands of Mazorbo and Lavenza. On the opposite end, over the fireplace, is 'The Ducal Palace from the Dogano;' and on each side are 'S. M. della Saluta' and 'View on the Island of Murano.' The large picture on the side opposite the windows is 'Citara,' in the Gulf of Salerno. The whole series is grand and beautiful in the extreme.

Over the doors are two pictures painted by C. L. Eastlake, R.A. Both of them represent Italian scenes of Pilgrims in the year of the Jubilee. Six other panels remain undecorated excepting with scrolls: a pair of candelabra sculptured in marble, of elegant form, each of them upwards of six feet high, adds to the ornaments of the apartment.

ON THE STAIRCASE.

W. Collins, R.A. 'The Birdcatchers.'

W. Lee, R.A. 'The Avenue, 1842.'

Hill. 'View of a Suspension-bridge.'

E. Landseer, R.A. 'Two Bulldogs worrying a Pig.' One of the artist's very earliest performances.

There are also on this staircase some portraits, and 'A View of Old London Bridge in 1767.'

THE INNER STAIRCASE.

Alonzo Cano. 'The Virgin in Glory, with numerous Cherubim'—all of life size. This picture is a grand example of a master very rare in England, and one of the most distinguished ornaments of the Spanish school. As he painted coeval with Velasquez, and enjoyed his friendship, we find the same resolution of pencil and firmness of touch. The colouring has great analogy to the works of Vandyke—full of silvery lustre.

. . . . 'The Virgin and Child'—whole length.

THE GRAND STAIRCASE

leads from the Corridor first described, to the principal apartments on the first floor, and is an important architectural feature of the mansion. It is ornamented with marble statues, among which is a fine copy of Michael Angelo's 'Lorenzo de Medici.' The door on the landing, immediately in front on ascending, leads to the Ante-room of the Great Drawing-room. Curtains of tapestry, with scrolls and armorial devices richly worked in gold, on being drawn aside, open into it.

THE ANTE-ROOM.

Velasquez. A fête champêtre, composed of cavaliers and ladies, attended by dwarfs. This and the companion picture originally adorned the Royal Palace of Madrid, but were obtained by the Danish Minister at the time of the French invasion. They are choice examples of brilliant pencilling.

P. Wouwermans. 'The Reapers.' Three men reaping and loading a horse. From Mr. Maitland's collection.

Jacob Ruysdael. 'Landscape,' a barren scene intersected by a river, on which there is a small vessel. From the collection of Lord Gwydir.

W. Van de Velde. 'A Calm, with Vessels.' In the distance the entrance to the Port of Amsterdam. From the collection of Brook Greville, Esq.

Watteau. 'A Garden Scene, with Figures.'

J. Wynants. 'Landscape, with Figures.' One of the painter's ordinary scenes, with a sandbank.

Sir D. Wilkie. 'The Grandmamma's Cap.' An engraved picture, originally painted for Lord De Dunstanville.

W. Van de Velde. Small 'Calm on the Seashore.'

J. Van der Heyden. 'View of a Dutch Town on the Banks of a Canal.' Nature is here so perfectly mirrored, that all traces of Art vanish on viewing it.

P. Wouwermans. 'Cavalier on a White Horse.' From the collection of the Duchess de Berri.

D. Teniers. Two figures in a landscape. The man, carrying a rake, conversing with a woman who has a pitcher in her hand.

Idem. Two figures of a man and woman seated on a bank, one playing on a violin, to which the female is singing. This pair of small pictures is of the most off-hand, lively touch of pencil, thinly painted, and of the esteemed silvery tone of colour.

Idem. 'The Temptation of St. Anthony.' A small picture of a subject the painter often repeated.

Idem. 'The Château of Teniers, with three Figures in the foreground, one of whom is seated fishing.' Engraved by Major. A picture thus described was in the collection of Sir J. Reynolds. From the collections of General Craig and Lord Mulgrave, the present specimen has passed where it is now placed.

A. Cuyp. 'A Woman, in red boddice and wearing a straw hat, milking a Cow—three others are in the background.' From Mr. Zachary's collection.

Verelst. An interior, with figures in conversation.

J. B. Greuze. 'A Child seated, and, while gazing at a Kitten playing with a Shuttlecock, spills the contents of a plate of soup.'

G. Schalcken. 'A pretty Woman seated at a Table teaching a Dog to sit up.' From the collection of the Marquis Camden.

A. Watteau. A group of elegant ladies.

N. Maes. 'The Nursery.' A girl, seated, eating porridge by the side of a cradle, in which a child is asleep. Painted with remarkable brilliancy of colour and great freedom of hand.

Rembrandt. A small landscape, enlivened by a vigorous light that falls on a group of trees. From the collections of Lapeyrière and Mr. Gray.

J. Van der Heyden. 'Entrance Gate of the City of Cologne—with figures of a Woman on horseback, Peasants, and Cattle,' by A. Van de Velde. From the collection of M. Blondel de Gagny, Poulain, and Prince Galitzin. Engraved in the Poulain Gallery.

Velasquez. 'Two Gentlemen elegantly attired, on horseback, speaking to a Peasant.' This is the companion to one previously noticed, which came also from the royal collection of Spain.

Sir D. Wilkie. 'The Jew's Harp.' A composition of three figures, made popular by the well-known engraving.

THE DRAWING-ROOM.

Salvator Rosa. Portrait of himself. The vigour of his pencil in landscape is infused into this superb portrait, which is painted with manly daring. It is a life-size to the knees, the figure having in the right hand a tablet with the inscription—

Aut Tace,
Aut Loquere, Melliora,
Silenzio.

This picture, and a companion one, are from the Palazzo Nicolini at Florence.

Rembrandt. 'The Mill.' A windmill and cottage are on the summit of an eminence overhanging a river; a woman in front is washing linen in the stream; another woman, leading a child, is descending the road; and a boat partially seen, with a man in it, is on the banks of the river. The scene is remarkably simple, and treated with the effect of departing sunset. The magical tone of colour which breathes over the surface, the illusion of twilight, and the atmosphere which envelops every object, constitute this picture one of the most perfect works of Art the genius of man has ever produced. It possesses, consequently, an unbounded reputation, and is familiar by the engraving in the Orleans Gallery, and also by a mezzotint print by Turner, published in "The Gems of Art." From the Orleans collection it was purchased by W. Smith, Esq., M.P., and exhibited at the British Institution in 1816.

Guercino. A half-length figure, life size, of a coarsely-clad man in prison; through a grated window of which a female head, highly impassioned, appears. It is imagined to represent some famous brigand visited by his wife. From the collection of Lord Radstock.

Salvator Rosa. Portrait of 'The Marchesa Ricciarelli.' The companion picture to his own portrait; also from the Palazzo Nicolini at Florence. The countenance is painted with a sibylline look of intense expression, which is assisted by the negligent style of drapery, the angular folds of a handkerchief enveloping the head, and a pen and book in either hand. There was doubtless more meant in the portrait than meets the eye; and a fanciful lady-writer suggests the probability of an intrigue between the parties to have occasioned the development of the wayward passion that lurks in the handsome features of the Italian Marchesa.

T. Gainsborough. 'A Drove of Cattle with Peasants.' Painted with great breadth and largeness of invention.

Vandyke. Portrait of 'Antonio de Zuniga and Davila, Marquis of Mirabelle.' This fine picture is probably a duplicate, as there is an engraving by Blooteling of it, where the hands are introduced.

A. Bronzino. Portrait of a youth about ten years of age, supposed to represent one of the Medici family. It would be very interesting if it could be ascertained truly whether this portrait be of Giovanni de Medici, who was created a Cardinal at the age of thirteen, and assassinated by his brother, Don Garcia Medici, when nineteen years old; as Mr. S. Rogers has made the event the subject of a charming episode in his poem of "Italy."

Sir J. Reynolds. 'An Infant, seated in a Landscape,' said to have been imagined by the painter as an embodiment of Dr. Samuel Johnson in his infancy. The capacious head, stern look, and formal posture of the child, with his little hands crossed before him, fully justify the conception.

Idem. 'The Strawberry Girl.' A favourite subject, which occasioned it to be repeated. This one was originally painted for Lord Carteret in 1772.

F. Mola. 'The Holy Family,' in a landscape.

J. Ruysdael. 'A Storm at Sea,' seen from a jetty, a fishing-boat endeavouring to enter the harbour, and various other craft in the distance. The sea appears agitated with violent fury, and the forms and colour of the clouds too plainly expound the cause of the turbulence of the elements. All is movement in the scene, which is treated with the most solemn grandeur. The occasional fitful gleams of light that play over the waves bespeak not only the critical observance of Nature, but a conception of its beauties by a poetical imagination of high order. The size is important, being 3 ft. 3 in. in height, by 4 ft. 4 in. in width; and it may be cited as being equally important as a first-class work among the painter's performances. It has descended through the collections of MM. Sydervelt, Braancamp, Paillet, and the Marquis Marialva, from whose family it was obtained by Mr. John Smith, author of the "Catalogues Raisonnés," who sold it to Lord Liverpool, at whose sale it was purchased for the present collection.

P. Wouvermans. 'Landscape, with a Flock of sheep in the foreground—other Figures and Trees in the distance.' From Lord Mulgrave's collection.

El Mudo. The head of a female—said to be that of Donna Maria de Pacheco, the wife of Don Juan de Padillas. It is related the name of *El Mudo* was given to him, in consequence of being afflicted with deafness and dumbness, from the age of three years. In the biography of the Spanish painters he is compared to Titian for the rich glow of his colouring, and to Caravaggio from his powerful *chiaro'scuro*. The portrait in this collection is believed to have been cut out of a larger picture, which displayed an historical composition in which she acted an eventful part. This is the more likely to be true, as the painter El Mudo was only born two years after her death: the probability is, that he introduced her portrait in an inventive subject, from some previously-painted representation, as the picture at Bowood has always been traditionally known as that of Maria Padillas. The story of Don Juan de Padillas and his spouse Maria is related in Robertson's "Charles V." vol. 1, book 4. As a work of Art it is perfectly unique: there is no other female head existing which conveys so much of mundane character. All that is beautiful in woman's features, all—that is fascinating in the animated soul within—plays flickering in the eyes or on the lips: yet is mingled with an expression for intrigue, either amorous or political, as circumstances may evolve; these constitute an expression so beauteous, and yet so fearful, that once seen it is never forgotten, but continues to haunt the fancy with its dangerous glance, everlastingly renewed in its fullest influence, whenever memory recals it, in the Drawing-room at Bowood. The painter studied in Italy; at Venice he profited by instruction from Titian: the portrait here possesses the full glow and depth of Venetian colour. The long black hair and the dark scarf, concealing all the person but the face, add to the intensity of mind depicted in the wondrous countenance.

Canaletti. 'View of the Piazza of St. Mark, Venice.'

Guido. Two very small circular pictures, each having the head of an angel painted in the most delicate tones.

M. Horbima. 'Landscape—a Woody Scene.'

Leonardo da Vinci. 'The Portrait of a Lady.' It has been suggested that it is an allegorical personation of Pandora. The features have the peculiar impress of character so constantly found in the painter's female heads—either originating from a peculiar idealization of feminine beauty, or the recurrence to the graces of a living form, often studied for purposes of composition. In the present case the lady is seen in front view holding a small vase in one hand, and the lid of it slightly elevated in the other. There is scarcely any practice more usual among critics, who are not themselves artists, than to show off their learning by saying it is probable the pictures of Leonardo da Vinci, or those of Corregio, may be painted by some obscure painter or pupil, named in Vasari, whose works are unknown in England. Thus, many fine pictures have had suspicion attached to their genuineness, by the vanity of certain self-created critics, whose pretension to judge of Art is founded on the reference to the writers on the subject; while they are perfectly unconscious of the type of originality in a picture from defective acquaintance of the difficulties of Art, and not understanding the triumph over those difficulties when effected by a master, and not by an imitative hand. What Haydon said of another picture may be here applied—"Whoever doubts its originality, has no perception of Art."

A. Canaletti. 'View of the Piazzeta, Venice.'

Titian. 'The Virgin, with the Infant Christ standing on her lap, holding a pomegranate in his right hand; in front, St. John, presenting the parchment slip with the inscription; a galaxy of Cherubs surrounds the Virgin's head.' The colouring is of intense depth of tone, but of the most glowing harmony. It has been twice engraved. One print is by C. Bloemart. The picture was in the late Lord Radstock's choice collection.

Pacchiarotto. 'The Virgin and Child in a Landscape; the Virgin is seated with the Infant Saviour on her knee.' This master is scarcely known to us by his works, most of which are supposed to have been executed at Fontainebleau, and long since either lost, or destroyed by time. In this example he appears to have been an able disciple of Pietro Perugino.

A. Cuyp. 'View of Dort, from the River Maes.' The well-known square tower of the church and the turreted entrance of the town are on the left; numerous vessels and boats with figures enrich the composition. The glowing warmth of a summer's evening gives tone to every part of the picture, which is one of the finest of this esteemed painter's works. It becomes superfluous to say anything of the perfect atmospheric effects, which are the great excellence of Cuyp's pictures; they are sufficiently appreciated to require no praise of words. This picture was for many years in the possession of a lawyer who lived, almost in obscurity, in the Rue d'Arenberg, at Brussels. He died in 1825, and his executors were induced, by a manœuvre of M. Niewenhuys *père*, to part with it privately for a moderate sum, which gave great umbrage to the picture-dealers of other countries, who came purposely to bid for it at the public sale of the collection left by the deceased. M. Niewenhuys transferred it to Mr. Gray, of Harringay House, and thence it became possessed by Lord Lansdowne.

A. Bronzino. 'Portrait of a Youth.'

Hogarth. 'The Portrait of Mrs. Woffington,

PRAYER IN THE DESERT.

ENGRAVED BY W. RADCLYFFE, FROM THE ORIGINAL PICTURE BY WILLIAM MULLER
IN THE COLLECTION OF W. SHARPE, ESQ.; THE LARCHES, NEAR BIRMINGHAM.

the Actress, usually called "Peg Woffington."' A charming countenance, in the costume of the period, treated in a very picturesque manner. There is a remarkable analogy of feature and expression with our Madame Vestris; and the lady represented was also extolled in her day for the beauty and talent she possessed. She must have had some masculine propensities, too, as she was president of the Beef Steak Club. Whether she presided at the feast in male attire is not said, although so lovely a woman must have made but a very puny sample of the "homo."

A. Caracci. 'A Landscape, with a religious ceremony called "La Procession du St. Sacrement."' Engraved in the Orleans Gallery, from whence it was purchased by Mr. Maitland.

A. Del Sarto. His own portrait, when only eighteen years of age.

Sir J. Reynolds. A lady in Oriental attire. 'The portrait of Mrs. Baldwin, Wife of the British Consul at Smyrna.' She is seated, in the Eastern manner, on cushions, and looking at a miniature she holds. This picture was one of Sir Joshua's favourites, and only left his possession at the sale of his pictures after his decease; when it was purchased by T. Phillips, R.A., who transferred it to the present possessor. The works of Sir Joshua are so well known, that it is unnecessary to say more than to record their present *locale*, for the information of amateurs.

Guardi. 'The Bucentaur.' A view on the Adriatic from the shore, studded with figures in the front of the picture.

Hobbima. View on a river, with figures angling. This and the companion are but small examples, though filled with all the excellent qualities of the master for truth of representation and felicitous pencilling. They were possessed by M. Hogguer, of Amsterdam; afterwards by M. Saporta and Sir Charles Bagot—at whose sale they were purchased.

G. Bassano. 'The Descent from the Cross.'

Murillo. 'The Portrait of Don Justino Francisco Neve, Superior of the Hospital de los Venerables Sacerdotes, at Seville.' The figure is a whole length, of life size, in the black ecclesiastical costume, and seated in the official chair. In the left hand he holds a book, and on the table opposite are placed a large volume, a clock, and a bell. A favourite spaniel on the floor is looking up at his master. This portrait was painted in 1678, according to Bermudez, "as an acknowledgment of the great kindness and friendship at all times manifested towards him by Don Justino." Murillo died in the arms of this kind and munificent patron, in the year 1685. The picture remained in its original position in the refectory of the hospital, until the year 1806, when it was obtained by a French picture-dealer, who brought it to London; and it was then purchased, in a public sale, by Watson Taylor, Esq., at whose sale again, it was obtained for this collection. This performance must be cited as one of the finest examples of portraiture ever executed: it is a perfect model—uniting all the high qualities of this branch of Art, leaving nothing more to be imagined—for absolute perfection of drawing, colour, *chiaro'scuro*, harmony, freedom of execution, and truthfulness.

Sir J. Reynolds. 'Portrait of Mrs. Sheridan (Maria Linley), as Saint Cecilia.' She is delineated as accompanying two cherubs, said to be portraits of her sisters, who are singing by her side. The picture was painted expressly for R. B. Sheridan, and underwent the mutability of his fortunes—sometimes adorning the dining-room, with occasional migrations to the warehouse of the pawnbroker, where it was at the period of his death; but subsequently became the property of a solicitor, from whom it was purchased. The colouring is of that transparent brightness which, by the absence of deep-toned shades, creates the visionary idea of denizens of the ethereal regions, and fulfils the saying, that the lady "was halfway between a woman and an angel." The head is worthy of Correggio for delicacy and refinement of sentiment; the cherubs are of "a beautiful race," as the family was designated.' The picture is conceived with elegance, and imbued with grace.

L. Caracci. 'The Virgin and Child, with several Saints worshipping.' A picture of exceeding beauty and grace. Mr. S. Rogers possesses a repetition of this picture, which he purchased in Italy. The present one was obtained there by Sir William Hamilton, and afterwards belonged to the Hon. Charles Greville.

Hobbima. The companion to the one by this painter before mentioned, of the same quality, and from the same collections.

N. Berghem. 'A Mountainous Scene, with a Herdsman in a red jacket mounted on a Mule, accompanied by two others driving Cattle towards a River.' Formerly in the possession of Sir George Warrender, Bart.

Sir D. Wilkie, R.A. 'The Confession,' a scene witnessed in a Capuchin Convent at Toledo by the painter. The precise subject is left to the imagination, or, as Byron says, "it is to be guessed at, not named." For intense agony of feeling, rich impasto of colour, and careful execution, it is one of the finest pictures this artist ever painted, after the remarkable change of subject and style he adopted during a foreign sojourn.

Sir Joshua Reynolds. 'Hope nursing Love.' Northcote, in his "Life of Reynolds," says the figure of Hope is the portrait of a young lady named Morris, who experienced great reverse of fortune, and died prematurely of a decline in the same week this picture was exhibited at the Royal Academy. It was formerly in the possession of Lord Holland, who bequeathed it to the present noble possessor. Unfortunately it is one of those fine works possessing elements of ruin from the painter's experimenting with various vehicles.

THE LIBRARY.

Over the fireplace in this large apartment, which has no lack of volumes, is placed, by Raffaelle, a drawing of the head of one of the Apostles in the famous cartoon of 'Christ giving the Keys to St. Peter.' It was purchased at Lord St. Helen's sale.

Raffaelle. 'St. John preaching'—a small oil picture. The foreground contains twelve figures: in the distant landscape a horseman is seen approaching. In the year 1505, when Raffaelle was in his twenty-second year, he was engaged to paint an altarpiece for the chapel of the Ansidei family in Perugia, representing the Virgin and accompanying angels, &c. This altarpiece (which is now at Blenheim) and the 'St. John preaching,' which was one of the compartments of the *predella* of the altar, were obtained by Gavin Hamilton in Italy, who sold them to Lord Robert Spencer. The large picture was sold by the latter to his brother, the Duke of Marlborough, and, after retaining the other upwards of thirty years, it was purchased from him by Lord Lansdowne. 'The St. John preaching' is engraved by Capellani, the size of the original, and dedicated to Lord Robert Spencer. The picture partakes of the Peruginesque early manner of Raffaelle; still sufficiently developing the vast mind, under the constrained forms of the early school, before its emancipation into the perfect grandeur and sublimity of High Art. Having spoken of a *predella*, it may be useful to explain it is a step or kind of base for the picture forming the altarpiece, which raises it above the level of the altar, and on its front, divided into compartments, it was usual to paint small compositions having relation to the principal subject. The practice was equally followed in Flanders, where some altarpieces by Rubens are still adorned with small pictures; for example, the high altar in the Church of St. Jean at Malines.

Domenichino. 'A small Landscape, with Figures of Abraham and Isaac.' Bought from the Orleans Gallery by Mr. Ward, and afterwards possessed by W. Wilkins, R.A.

S. Del Piombo. 'Portrait of a Monk, in the Costume of the Franciscan Order.' Purchased at the sale of the pictures belonging to the Hon. Charles Greville.

Giorgione. 'The Head of a young Man holding a Flute.' A duplicate, which exists at Naples in the Royal Collection, is stated to be the portrait of a Prince of Salerno, disguised as a shepherd. The present picture is said to have been presented by Charles III. to his son, Don Gabriel. Mr. Coesvelt acquired it in Madrid, and brought it to this country.

A. Del Sarto. 'The Madonna del Sacco.' A small and careful study of the famous subject painted in fresco by the artist in the "Chiesa del Annunziata" at Florence. The composition has been repeatedly engraved; the best known is the fine print by R. Morghen. This admirable and important little picture is presumed to have been painted about 1520, and was formerly possessed by Lord Clifford.

From the Library a small corridor leads to the grand staircase through the ante-room. In a niche expressly devoted to a single picture is placed

Claude. 'A Sea-port on the Mediterranean, by Sunset.' The foreground represents a sandy beach strewed with shells; on the right and left are elegant architectural edifices; one is a magnificent temple with a great number of figures, engaged in the performance of a sacrifice to the heathen divinities. Various vessels are disposed in the water, and a lighthouse is in the distance. The sky is slightly clouded, and the dazzling luminary of light, as it sinks into the horizon, reflects its golden beams on the tips of the gently rippling waves down to the shore with the most illusive reality. The picture is only 1 ft. 1¼ in. in height, by 1 ft. 4¾ in. wide, and is fully equal to the finest pictures of similar scenes by this great master. For a number of years it was a distinguished ornament of the Dancot Gallery, in the Rue d'Arenberg, Brussels. This collection had passed into the family of Henessy, bankers, and in 1828 was dispersed by auction, when the little Claude was bought by Niewenhuys for 13,500 florins, and sold by him to the Marquis of Lansdowne for £1400. It was formerly in the collection of the Count de Vence, and in his gallery was engraved by Ferrandini.

There are also in this corridor three lunettes, painted as architectural decorations, by Parris, of the personification of 'Poetry,' 'Painting,' and 'Sculpture'; and there are besides a picture by Sir A. Callcott, of 'A View over the Campagna, with a Religious Procession to a Monastery;' and a companion, by T. Uwins, R.A., of 'A Procession of Vine-dressers in the Bay of Naples.' Both these pictures are admirable specimens of the British school of Landscape, with episodes of interesting figures.

The collection is strictly private, the glorious works of Art which adorn the mansion being placed in apartments of general occupation by the family when resident there, and carefully covered up during their absence. Although they are thus excluded to general visitors, several of the choicest works have been occasionally accorded to the Exhibition of the British Institution; and the compositions of many have long been familiarized to the public by engravings.

We have the greater pleasure, consequently, in being enabled to give our necessarily slight enumeration of the pictures which constitute this very important and rich collection; and our best thanks are due for the kind permission so readily granted to take our notes, and view these splendid emanations of genius, with the most unlimited freedom and leisure in the magnificent apartments where they are placed. The same permission has been accorded for the other part of the collection, which is placed in Lansdowne House, Berkeley-square; this will form the article for a future number of our "Visits to Private Galleries."

PRAYER IN THE DESERT.

PAINTED BY W. MÜLLER; ENGRAVED BY W. RATCLIFFE.

The beautiful picture, of which we give an engraving, is one of the latest works of this accomplished artist. It has been kindly lent to us by the present possessor, W. Sharp, Esq., of the Larches, near Birmingham.

The subject is one of the many brought by Mr. Müller from the East—results of his prolonged tour, during which he sustained so much fatigue and encountered so many difficulties, that an impaired constitution was the melancholy result.

The picture was exhibited at the Royal Academy in 1843.

The composition is fine; the story is told with forcible effect; it is obviously a truth; and we have no doubt the painter sketched the group from Nature.

The works of Müller now obtain prices—in some instances six times greater than those he received for them; and those collectors are fortunate who appreciated his high genius before death arrested him on his way to a first station in British Art.

ART-UNION OF LONDON.

The annual Exhibition of the pictures selected by prizeholders was opened to private view on Saturday, the 14th of last month, in the rooms of the Society of British Artists. They amount in number to two hundred and seventy-three, and, of course, show a varied degree of merit. The high prizes are well hung, so as to afford opportunity of a closer inspection of some of them than they had in the places whence they have been removed: these are, 'Our Saviour subject to his Parents at Nazareth,' Herbert, £300; 'The Christian Church during the Persecutions by the Pagan Emperors of Rome,' F. R. Pickersgill, £200; 'The Invention of the Stocking Loom,' Elmore, £200; 'The Vale of Clwyd,' J. W. Allen, £300; 'Wisdom,' J. E. Lauder (this picture is chosen from Westminster Hall, and is still in that Exhibition). We were gratified to see 'Bassanio commending on the Casket,' J. C. Hook, £150—a picture of a high degree of excellence, which was placed near the ceiling (*sic itur ad astra?*) in the architectural room of the Royal Academy; the picture, 'Refreshing the Weary,' R. Hannah (formerly in the Octagon Room), presents much beautiful manipulation and firmness of execution—but the treatment is unfortunately vulgar; 'An old Avenue,' by Lee, £70, does not reach the excellence with which he has before brought forward the subject.

To a careful examiner of this Exhibition it will be evident that there are pictures abundantly *manufactured* with a view to the chances of the Art-Union—a state of things much to be deprecated—an alloy of evil vitiating to a great extent the real good effected by this valuable Society:—to cite one striking instance of what we mean, this Exhibition presents no less than thirteen pictures by Shayer, for which the sum of *five hundred and fifty-five pounds* have been paid. It was never contemplated, in the institution of this Society, that any individual or individuals should produce pictures expressly for selection *upon any terms* by its prizeholders. If these works be examined, they will be found to be universally constructed of the same set of materials—repeated with little variation of circumstance, that variation resulting from the application of a very simple rule. This is not Art; and, difficult as the evil may seem to deal with, we are impressed with the opinion that such abuses might be obviated by some stringent regulation of the Society.

A work that attracts some share of public attention is one which has not before been exhibited as a picture—that is 'Queen Philippa interceding for the Lives of the Burgesses of Calais.' This work is by Mr. Selous; and it will be remembered that as a cartoon it gained the premium offered by the Society for a historical picture. Finished and coloured as a picture, this work does by no means bear out the promise of the cartoon. In the latter there are firmness and decision, strongly marked character, and well-sustained grouping—qualities which we cannot trace in the painting. It may be said that, if the latter be an accurate transcript of the former, there can be no great default; but to this we reply, that, independently of the thousand subtle embarrassments of colour, there is yet to be carried into painting a spirit peculiar to painting, and distinct from that of a cartoon. How frequently is this lost sight of, and how frequently do we see a feeble picture painted from a very spirited cartoon.

We perceive, in many instances, a singular variance between the sums allotted as prizes and those at which the pictures were valued when exhibited. In the catalogue are, for examples, these:—

	Amt. of Prize.	Price of Picture.
'The Battle of Hastings,' A. J. Woolmer	£25	£200 0
'Refreshing the Weary,' R. Hannah .	100	200 0
'Comforting the Sick,' E. Prentis . .	15	50 0
'The Poor Old Man,' C. Rosenberg .	15	30 0
'The Wayside,' W. Shayer . . .	70	105 0
'The Mountain Piquet,' F. Y. Hurlstone	80	150 0
'Travellers Resting,' W. Shayer . .	25	47 10
'Dr. Rochecliffe,' W. H. Hunt . .	20	40 0
'The Farmyard,' H. Desvignes . .	15	31 10
'Smugglers' Retreat,' J. Tennant . .	80	100 0
'Mount St. Michael,' W. Oliver . .	10	25 0
'On the River Conway,' H. J. Boddington	40	60 0
'Windsor,' A. Montague	40	60 0
'Charity,' T. Brooks	80	105 0
'A Circassian Slave,' E. Latilla . .	20	40 0
'Harlech Castle,' J. Wilson . . .	80	120 0
'The Final Struggle,' J. Bateman . .	40	60 0
'La Biondina,' C. Vacher . . .	15	26 10
	£770	£1450 10

We have named only those in which the variance is most remarkable; but, in fact, out of the 271 prizes, no fewer than 112 are *less* in the "amounts of prizes" than in the "prices of the pictures." In some instances, no doubt, the sums between those allotted by the Society and those asked by the artists were added by the purchasers; but we more than suspect that the works so circumstanced form but a small proportion of the 112; and we cannot suppose that the Mr. R. Gibson who bought Mr. Woolmer's picture, priced in the Exhibition of British Artists at £200, added £175 to the £25—the amount of his prize in the Art-Union of London; indeed, we have good reason to *know* that he did nothing of the kind; and, as we do not suppose that Mr. Woolmer sold his picture for less than its worth, we may ask him what colour he would have given to the transaction if the gainer of the £200 had selected his picture, and the Art-Union had paid £200 for that which was worth no more than £25. In fact, this precise case did actually occur: for we do not believe that Mr. J. W. Allen ever considered his picture—'The Vale of Clwyd'—to be actually worth £300, although he was lucky enough to find a simple gentleman, named "Mr. R. Potter," willing to give that sum for it—*of the Society's money*. This is not the only case of the kind—although this is so flagrant that we may justly make remark upon it.

If it were an evil that merely concerned the Society and the prize-gainers, it might not be one of magnitude: although it is false reasoning to argue that, as the gainer only actually *paid* a guinea, he was well off to obtain for such guinea a picture really worth £25, and nominally worth £200. But it will be obvious that such a system strikes at the root of all fair dealing in Art. It is ruinous to the Society of British Artists, where these "mistakes" have been chiefly made: for it must render every private buyer apprehensive that he is in danger of being taken in—of paying 500 per cent. more for a picture, if he is delicate enough to make no demur, than he need have paid if he had been shrewd enough to have made a bargain.

Such acts degrade the profession, diminish the number of buyers, make of a high calling a pitiful trade, and strengthen the suspicions—already sufficiently active—that the Art-Union of London works mischief by raising the prices of mediocrity, and lowering those of the upright artist.

We earnestly hope some steps will be taken by the Art-Union of London to avoid this scandal in future; it might be easily done—merely by directing that in all such cases the transactions should be void; and that all buyers of pictures at higher sums than the prizes should pay the surplus through the hands of the Society.

It is, however, encouraging to find that, in some instances—not many—prizeholders have selected pictures marked at *less* prices than the sums allotted to them: in such cases the overplus reverts to the Society.

No doubt the Art-Union of London are setting themselves to the task of perfecting the Society, by preventing impositions—to which it must be admitted they have been exposed—and making such arrangements as shall render its operations safer for all classes interested in them, and more certainly beneficial to Art. While its tenure was uncertain, and its Directors were in ignorance whether they were or were not daily exposing themselves to the tender mercies of the law, they were less free to act boldly than they have been since they obtained their Charter of Incorporation.

Of their disinterested zeal there can be no question—as little is there of their desire to pursue a wise and liberal course as regards British Art; but it must be confessed they have been "unlucky" in many of their projects—undertaken in the best spirit and with the purest motives. The fault is not theirs if they have not been met in good faith—that some of the parties they have "patronized" have seemed to consider that a public body might be "victimized" without inducing even a conscientious scruple. Still, notwithstanding many drawbacks, that the Society exercises a beneficial influence on British Art is a fact every day made more apparent; the latest proof is to be found in Westminster Hall; many of the most honoured of the exhibitors there having obtained their first rewards and their earliest encouragements from the Art-Union of London.

THE SOCIETY OF ARTS.

The programme of the coming year has been issued by the Society. We rejoice to perceive that a new and active spirit animates the proceedings of the Council; and we trust they will so carefully avoid even the suspicion of partisanship as to secure the zealous and cordial co-operation of the manufacturers generally throughout the kingdom. The Council in their address point attention to the fact that, since the incorporation of the Society, "various schools of Art have arisen," rendering direct efforts for the advancement of Art, on their part, now comparatively needless. Consequently,

"It is considered that, without at all departing from the original purpose, the Society may now come forward in a new sphere of utility—not the direct object of any of the Institutions already mentioned—and that is, to combine Art with objects strictly useful."

And they further add, that—

"By first eliciting the design from the artist, and then honouring the manufacturer for realising the design, the Society hopes to extend practically the sphere of its utility, and especially to make the Institution the means of easy communication between the artist, manufacturer, and merchant."

Their published list of prizes is extensive and comprehensive. Their prizes for "studies from Nature" include not only portions of the human figure, but groupings of flowers and leaves; those for "original designs for decoration" will be among others for "an arrangement of the white lily for a decorative purpose," "a soup tureen and cover," "a chimney-piece with bas-reliefs," "a salad bowl," "a silver goblet," "a pair of carriage gates in iron" (gates, we presume, to a courtyard through which carriages may enter), "a chandelier," "door knocker and scraper," "pendent hall lamp," "a table candlestick," "glass decanter and wine-glass," "tea-tray in papier mâché," "chimney-piece clock," &c. &c. We shall probably advertise the whole series in due course, with details of the instructions to competitors. Meanwhile, manufacturers may bear in mind the following:—

"Models or Honorary Testimonials.—Class III. Medals of gold or silver, and honorary testimonials, will be given to manufacturers and others, who shall exhibit fine and original specimens of the following British manufactures recently executed:—Ribbon and silk-weaving; chints-printing; paper-hangings; iron and brass casting, applied to ornamental purposes; metal figure-casting; the most beautiful novelty in earthenware; china-painting; printing and colouring on china; ornamental cutlery; largest specimen of perfect electrotyped figures; best specimen of turquoise blue on china not affected by acids; best specimen of crimson on china; best work of Art applied to paper-hanging; the best specimen of glass-staining.

"Medals and honorary testimonials will be given for the best specimens in bookbinding; laid paper for writing of the greatest strength, lightness, beauty, and durability; typography; printing in colours for books."

Some reference is made in the Report to the "Exposition" of this year:—that was an experiment—nothing more—and, as an experiment merely, it may not be described as unsuccessful: but the next must be a very different affair.

We believe this Society to possess the means of doing much good; and it would give us great pleasure to be aiding and assisting to the utmost of our power: but there can be no question of its entire failure if the Council do not strive to get rid of the suspicions that already, to some extent, exist to the prejudice of the Institution—these are chiefly that certain manufacturers have better chances of prizes than others; and that private advantage is more likely to be considered than public benefit in the arrangements that have been, and are to be, entered into.

We give this caution with no unkind feeling; it would please us far better to go hand in hand with the Society; but as regards the future as well as the past we have some fears which deter us from tendering to its Council, without reservation, such aid as we could bring to the work.

On the other hand, unless manufacturers co-operate with the Society, its utility must be greatly limited: the Society can bestow rewards and give publicity only to those who are competitors and contributors: if the better men keep away and the inferior men come forward, it is not the fault of the Society if mediocrity is encouraged and recompensed. We shall recur to this subject as one of great importance—one upon which, to a great extent, depends the progress of British Industrial Art.

ART IN CONTINENTAL STATES.

LETTERS FROM PARIS.

August, 1847.

THE great event of the month, for us to whom Art is something more than even a love, is the addition to the Luxembourg Living-Artist Gallery of several works of Ingres. Of the genius and character of that great master I expect soon to treat more especially in the ART-UNION. Meantime, suffice it that these latest works are impressed with no enfeeblement of invention and execution, although years have passed in no narrow number over the head of the illustrious painter since the day of the Saint Symphorien. They consist of about two dozen figures, principally full length and life size, composed and arranged for the painted windows of the Churches of Dreux and of St. Ferdinand; and occupy one of the rooms of what is called the Vernet Gallery. The Chapel of St. Ferdinand was erected at Sablonville, between Neuilly and Paris, in commemoration of the sad and sudden death of Ferdinand, the last Duke of Orleans, and on the spot where the unfortunate event happened. Among the figures composed for it, Ingres has given to one, wonderfully and beautifully arrayed as an ancient knight, the features of the lamented Duke; while on either side are his wife and mother, as St. Helen and St. Amelia, with his father and aunt, as St. Philip and St. Adelaide. The pen is a most unsatisfactory assistant wherewithal to sketch these admirable figures; indeed, we must be content at best only to generalize a few observations on their character. Handled with that firmness of line and intimate acquaintance with the construction of the figure which distinguish the able and knowing man of science, rather than the artist, the talent of the latter is shown in the highest degree in the astonishingly simple yet rich arrangement of the figures, the evidently distinct comprehension of the subjects, and their variety yet harmony of effect. One or two are less pleasing than the others, but it is only in such company that they seem inferior. The heads are remarkable for intellectual beauty and fulness of expression. There are some who would fain detract from the fame of this eminent artist, by styling him a skilful imitator and adapter of the Greek, Byzantine, or Raffaellesque. It is, that some have a manner of seeing things through certain notions of their own, of which it is not worth while to deprive them; besides that, the true respect which we owe to eminent genius forbids treating it lightly, even so far as to defend it from such misviews of prejudice. His alliance with those schools, which is certainly perceived to some extent, is but the result of that similarity which must necessarily exist in the greatness of great talents; and of that intelligent taste which enabled him, yet a student, to choose for himself the highest models—not for servile imitation, but for incitive example. These latest works from his hands are, if not those which have delighted me most, at least equal to those which have.

A competition of designs and of glass paintings, for the windows of La Sainte Chapelle, has just been exhibited at the Academy. The church, dignified thus peculiarly by the title of "*The* Holy Chapel," is situated behind the Palais de Justice, forming part of the ancient portion of that edifice, and is a jewel of Gothic structure and ornament, perhaps, the most rich and beautiful that exists. It is undergoing restoration, and this *concours* is for part of the window-work not yet finished. The designs show great skill of adaptation to the rude character of the medieval, or almost primeval, efforts at drawing of those times. But beyond this mere imitative power their merit, in my own judgment, if I may presume so far, ceases entirely. I regret always to see, either in fresco or in glass painting, the advanced knowledge and skill of this century forced to bend back to some incompatible and incomprehensible mannerisms of the thirteenth or fourteenth, in what is called *restoration*. That in architecture, and all solid ornament of exterior or interior, the style and skill of those times be faithfully copied, even to the dragon and bulldog butresses if you will, is just and reasonable; because even yet, we have not surpassed those golden ages of the Gothic; and their effect can only be produced by an exact imitation. But that we should deny our progress in drawing and composition, and degrade ourselves and Art to the rude and uncouth as well as hideously inconsistent ideas of those ages, is by no means necessary to render even the original effect in stained glass or fresco painting. Joshua need not be represented as a Crusader, holding the sun by the hair in one hand, and the moon in the other; nor the headless trunk of the Baptist lie clad in mail, and spouting flame from the severed jugular, any more than Bacon and Descartes, or the Bible itself, be printed in some broken-backed and illegible black letter. But I fear I shall have to beg your pardon for such heterodox and revolutionary notions.

If here much greater and easier opportunities are enjoyed for the *study* of Art; with you, artists certainly enjoy much greater and readier opportunities of *sale:* I mean young or second-rate artists, for, of course, the celebrities in Art, as in all else, are pretty far independent of opportunities. To illustrate the poverty and difficulty of arrangements here, I need only mention that the greatest work of the last exhibition, 'The Roman Orgie' of Couture, remains yet unsold; while the other *chef-d'œuvre* of the *Salon*, inferior to the first only in size, and representing two young Greeks with two gamecocks (by Gerome) has brought its young author only 1000 francs! Reclining on the ground, a young girl negligently draped, as in a climate where dress is rather an encumbrance than a comfort, watches the victory which her cock gains over that of her comrade, a youth kneeling, and earnestly putting up to the combat his cowed *protégé*. The figures are exquisitely drawn, and though the colouring did not seem, to my own judgment, to merit all its eulogies, it has a most agreeable softness and harmony. The two birds are marvels of execution —the accessories well composed and painted, so that the picture had quite a *success:* yet Gerome must fain be content with the ridiculous sum of £40. Such a sale would have been impossible with you. It would have been chosen for one of the first prizes of the London Art-Union. But here there is no such opportunity of sale. The only thing that is like it is the "Société des Amis des Arts," but its funds and transactions are so small as scarcely to merit mention. One would expect that the King, the Government, and the Civil List, would assist largely; but all these, with even the Duke of Montpensier, who does about as much as his father and all the rest put together, bought little more than a dozen pictures from the last Exhibition. The Church, it is considered, is a great assistant and patron of Art in Catholic countries; but her assistance is very questionable. That an immense number of altar and chapel pictures are painted yearly, is certain enough; but what, and how painted, are they? Few, indeed, are such as either subject or execution renders creditable to Art. By senilizing the artist to an old-world routine, and a set of symbols and subjects, too stupid for faith of even the dimmest enlightenment, it degrades Art to a mere base manufacture of pictures, more prejudicial and less true than even the grotesque and vulgar scenes of Brauer and Ostade. Of course, for your Art-Union also, pictures may be *manufactured*—dashed off with mere showy execution, and choice of subjects catering to an unenlightened and misdirected popular taste. But, besides that no legislative or social arrangement can entirely elevate or annihilate the mean and narrow-minded element of character, in Art or in man, such servility is still preferable to that into which secondary artists are forced here: servility to mere picture-dealers, who deem it their interest to satisfy the gross and gaudy passions of their customers; and who certainly cannot be expected to elevate and enlighten them, so that the artist is obliged to work to order of a selfish dealer, and under limitations which must be revolting to all superior minds. Public spirit, when left to itself or guided by sound taste and intelligent judgment, as it ought to be in the case of Art-Unions so important as yours, is inevitably an infinitely better customer to deal with.

Encouraging Art so little by purchase, one would expect that, at least in those honorary distinctions and recompenses which Government usually confers, it would show a willingness and just discrimination encouraging to the artist. But, far from this, it is only now that the gold medals, awarded to what the Director of the Louvre professes to consider the most worthy works of last Exhibition, begin to be announced in the "Moniteur." Those published hitherto are, for pictures, M. Poirot and Mlles. Girouard and Fougère; for sculptures, MM. Farochon and Pollet. You imagine, perhaps, that these were names distinguished above all others for the excellence of their works. Not at all. It is, of course, very presumptuous to put one's memory and judgment against the enlightened perceptions of so excellent a judge and director as M. Caillou; yet, except the last, it is certain that, without some other persuasion than that of genius, such golden honours would not have fallen into these hands; and still more certain is it that the really remarkable works of the Exhibition are yet unhonoured. However, it is doubtless by a prudent generosity that M. Caillou, lest his name should seem too appropriate,* by a soft and tender impulse, makes "the first last and the last first." Besides, his Directorship of the Louvre is *so* conscientious and gentlemanly, *so* thoughtful for the convenience of the student, *so* calculated to make enjoyable all possible advantages from that rich collection, that we must felicitate ourselves on having such a delectable Director settled on us by Royal authority: for in this country, so free and so Art-loving (as it imagines in its vain dreams), the great galleries, which are fondly supposed to be public, are in reality as much Crown appanages, and under absolute management by the creatures of royalty, as any Crown lands. In the Louvre there are seven principal galleries—the Long Gallery, the French, Spanish, Egyptian, Antique, Standish, and the Collection of Drawings. One of the most important duties of a Director should be to see that there exists a faithful and complete historical catalogue of the Museum. But—would you believe it?—no catalogue of any of the last six galleries is obtainable! You are left to your own imagination to decipher the import of the numbers fastidiously gilt upon the works. For years a catalogue has been demanded of the obliging Director; but the worthy M. Caillou treats all demands and duties with the same sublime contempt. Yet the artists and the public submit.

The most considerable business of the month has been in bronze statues. General Cambronne has been founded for Nantes; Marshal Drouet, for Rheims; Marshal de Mailly (bust), presented to Abbeville by his son; Colonel Briqueville (bust after David), for Cherbourg; Napoleon, for the summit of a mountain in La Bourgogne, bursting from his winding-sheet and mounting to immortality, by M. Rude; and last, though not least, another Emperor (it is rumoured, but I don't believe it), according to the testamentary disposition of Cardinal Fesch, in which David is to have full scope to his republican disappointment and disdain of the Emperor, and is to represent, according to his design published in 1840, "that parricidal son of the Revolution standing with folded arms on a mountain of corpses, cannons, flags, and ruined waggons, while at the base of the mountain are to be soldiers of the Republic, menacing and cursing Bonaparte." However, what is certain is, that David is working upon a colossal Casimir Delavigne and Bernardin St. Pierre, both for Havre, and the first is already in the hands of the founders, Eck and Durand.

Last month a deputy, apparently at a loss for something to attack, denounced to the Chamber the employment by Admiral Turpin of one of the vessels of his Levant squadron to carry to Mount Athos M. Papety, a young and promising *envoi de Rome*, in order to copy some admirable frescos of Pantelinos, which copy was one of the best and most remarked water-colours at the last exhibition, and has been bought by Government. As a reply to this unreasonable attack, a complimentary address to Admiral Turpin is under signature by all the artists, and is already signed by Vernet, Ingres, Delaroche, and all the chief painters.

M. Henri Scheffer, much pleased, it seems, with a visit he paid last year to the colony of Petit-Bourg, a benevolent establishment near Paris, and with the moral benefits he found bestowed there, has just presented to their chapel "a large and magnificent Christ" for an altarpiece; and the colony, gratified in its turn, has given him the right of presenting an orphan to the enjoyment of its advantages. Various engravings are in progress; and among others Henriquel Dupont is proceeding vigorously with his copy of the famous work of Paul Delaroche [which we noticed at length in the biographical sketch of the artist given in a former number of our Journal]. A copy of the picture and the etching have been finished, and will be, ere long, exhibited in London.

J. O. M.

* Caillou means flint.

EXHIBITION OF THE PRODUCTIONS OF BELGIAN INDUSTRY AT BRUSSELS.

For the third time since the revolution of 1830, which constituted Belgium a separate and independent nation, has this important event taken place. The ceremony of opening the Exhibition on the 15th of July ult. was performed with all the pomp and consequence which belonged to the occasion.

Soon after noon on that day, the two young Princes of the Royal Family, the Duc de Brabant and the Comte de Flandres, arrived in state, accompanied by the Minister of the Interior and numerous dignitaries of the Kingdom, and the Royal Household.

The building where the exhibition is held is the "Nouvel Entrepôt": a vast square edifice, constructed with great solidity, and destined for the useful purposes of commerce. It has been just completed, and is situated on the western side of the outer "basin," near the entrance to the Allée Verte; a railway line that connects the great northern and southern lines passes close to its doors, and renders the situation convenient for its intended purpose. The Burgomaster of Brussels, M. Wyns de Raucour; the Governor of the Province, M. Liedts; and all the local and municipal authorities, were assembled to receive the Royal party on their arrival. The building was profusely decorated with the national banners; the Gendarmerie and other military bodies were drawn up, arrayed in full costume, to add importance to the event.

Immediately on the Princes and Ministers alighting from the royal carriages, the Burgomaster, M. Wyns de Raucour, speaking in the name of the city of which he is chief magistrate, and also as the President of the "Commission Directrice de l'Exposition," addressed them in a speech appropriate to the object of the present and prospective advantages to the country from the enlarged and improved condition of the produce of Belgian Industry in every class of manufacture.

The interior court of the Entrepôt is covered in, and combines, with the two lateral galleries or side aisles, to form one immense hall. It was imagined that this space would have been sufficient, but the great number of articles sent required the entire length of the upper galleries and the end apartments to contain the whole, for any advantageous display.

One thousand and fifty-nine persons, manufacturing firms, or societies, contribute samples of their productions. Many of these are but the first preparation of natural substances; others are mechanical instruments or engines; and a considerable number are only specimens of the utilities of common life. In the higher department of industrial skill, to which beauty of form and ornamental detail are capable of union, the examples are numerous. In general they display a good taste and a study for novelty, without losing sight at the same time of their applicability to the intended purpose. The Exhibition does great honour to the proverbial national industry of the people of Belgium, and is worthy of deep attention by the commercial and manufacturing interests of the adjoining nations. To diffuse at home the knowledge of what our neighbours are capable of, and actually doing, being a leading object of our Journal, we intend in succeeding numbers to give a somewhat detailed account of those objects which are influenced by the elements of the Fine Arts in the Exhibition at Brussels; with illustrative woodcuts of some of the most remarkable articles. To effect this purpose satisfactorily we have personally been enabled to visit and examine the details of the Exhibition under the highest auspices, and with the most liberal assistance of the principal authorities of the kingdom, as well as that of its leading manufacturers.

We have also to acknowledge the great support we received from the Press generally, and of several eminent literary persons of Brussels. The drawings for illustration were made by our own artist sent for the express purpose, with the assistance of a young English artist, Mr. W. Tovey, who has fixed his residence in the Belgian metropolis.

In the ART-UNION for October and November will, therefore, be found a detailed and largely-illustrated description of this EXPOSITION of the Industrial Arts in Brussels: we hope and believe it may be useful to British manufacturers as suggestive of improvements in the various articles of their produce; and we hope, also, that our review may be the means of introducing some of the more beautiful objects to this country; transfer is now so easy, and its cost so comparatively small, that intercourse between England and Belgium may be promoted with exceeding facility—to the advantage of both.

TOPICS OF THE MONTH.

Mr. Vernon has placed at the disposal of the Trustees of the National Gallery the whole of his extensive and valuable collection of the works of British artists—leaving to the Trustees the power of rejecting any they may not conceive worthy of admission. The process of selection is going on at the present moment; but, when it has been made, the pictures selected will not be removed from Mr. Vernon's house in Pall-mall: his present intention being to retain possession of them during his life; chiefly because the Trustees are not now in a position to receive them: part of Mr. Vernon's stipulation being that the pictures shall be exhibited as public property in a room, or rooms, by themselves, under the name of "the Vernon Gallery." This room, or these rooms, have yet to be built. It is understood that Mr. Vernon took this step in order to justify, on the part of the Trustees, such arrangements as may be necessary for their reception. The pictures being *bond fide* national property, it will be the duty of the Nation to provide proper space for their exhibition; until this is done, the collection will be strictly private; and it is by no means improbable that, if such provision be made before his death, they will be at once transferred to the Public Gallery. What this "public gallery" will be, remains to be seen. The collection is a most magnificent one: consisting of, perhaps, three hundred choice works by the most eminent masters of the British school—Reynolds, Wilson, Gainsborough, Lawrence, Wilkie, Hilton, Mulready, Maclise, Turner, Landseer, Collins, Etty, Eastlake, Hart, Shee, Leslie, Pickersgill, Lee, Roberts, Stanfield, Smirke, Uwins, Webster, Ward, Creswick, Redgrave, S. Cooper, Lance, Frith, E. M. Ward, Goodall, Hering, and a host of others of scarcely minor note. The works have been in every instance, except those of the masters of the past century, obtained directly from the artists' easels; in their best time; and in almost every case the painting is the *chef-d'œuvre* of the painter; for no connoisseur of our age is a more thorough critic than Mr. Vernon; a finer judge of Art; or a more liberal patron of it: in fact, out of the whole assemblage it will be difficult for the Trustees to reject half a dozen works as unworthy to be admitted into a National Gallery. It is obvious, therefore, that large space will be required for their display: and we are justified in expecting that this truly grand acquisition will induce the Government to build a Gallery worthy of the Nation. Mr. Vernon's example will, no doubt, be followed: indeed, we are cognisant of the fact, that other collectors of modern Art have determined to present their stores to the public—provided proper arrangements are made to receive them. We announced last month that additions were about to be built to the National Gallery; but these will be insufficient; and we trust that no niggardly spirit of false economy will prevent England from having a national gallery worthy of the nation; be it as large as the Louvre, it will be filled in time—by donations. Moreover, the Royal Academy will then be in possession of rooms extensive enough to hang its annual gathering in such a manner that every contributor shall have fair play. The Nation will bear the name of Robert Vernon in grateful memory. He will obtain a monument for ever glorious and perpetually useful; giving instruction and enjoyment to millions for ages to come. Those who, in after time, view the collection of his honourable and well-spent life, will remember that every picture was a stepping-stone by which the artist ascended to fame and independence. Never was wealth better applied; never has patronage been more wisely bestowed.

The Exhibition in Westminster Hall.—The public interest with regard to this Exhibition continues to be unabated. The Hall will, consequently, remain open during the whole of September. On former occasions similar exhibitions were closed at the end of August; but, not to mention the superior interest of the present collection, and, perhaps, the increased public taste for works of the kind, it is to be remembered that the architect will soon have occasion to remove the wood fittings in the Hall, and to open the south end as the principal approach to St. Stephen's Porch. The present Exhibition has, therefore, the additional interest of being the last that can take place in Westminster Hall. The public, who have shown themselves so worthy of a rational enjoyment of this kind, may, however, now look forward to a permanent national exhibition of works of Art on the walls of the new Houses of Parliament, and it is, indeed, hoped, in other public places.

Candidates for the Degree of Associate of the Royal Academy.—The following gentlemen entered their names in the book of the Royal Academy as candidates for its honours. Among them are some we never heard of before; while others, well known and esteemed, we miss from the list. Painters—William Linton, John Dearman, John Lucas, Edward J. Niemann, George Harvey, John Rider, George Lance, Richard Ansdell, John Philip, J. D. Harding, Eden Upton Eddis, Alfred Vickers, James Henry Nixon, John Zephaniah Bell, Henry W. Phillips, Frederic Newenham, Frank Williams, Augustus Leopold Egg, William Essex (enamel), R. V. Rippingille, Samuel West, Thomas Mogford, J. Goddard, W. D. Kennedy, Henry Barnard Chalon, Frederic Goodall, Edward William Cooke, Henry Bright, George Richmond, Richard Rothwell, Robert Thorburn, Alexander Fraser, Frederic R. Pickersgill, William Simson, Samuel Hallé, Henry Pickersgill, jun., Alexander Johnston, Thomas Ellerby, R. S. Lauder, Henri Philipe Heidemann, F. R. Henshaw, Thomas Henry Illidge, John Wood, Marshall Claxton, John Calcott Horsley, Frank Stone, and N. J. Crowley. Sculptors—John Bell, William Behnes, Edmund Cotterill, William Graham, Henry Weekes, Thomas Earle, Frederic Thrupp, Christopher Moore, M. L. Watson, Edward B. Stephens, John Ternouth, Charles Augustus Rivers, and Edward Davis. Architects—Sydney Smirke, Thomas Henry Wyatt, George Gilbert Scott, and J. J. Scoles.

Present to Jenny Lind.—A superb testimonial has been presented to Jenny Lind by Mr. Lumley, "as a tribute of respect for her genius and noble qualities, which have secured the enthusiastic admiration of England." The entablature which contains this inscription records her arrival in England on the 17th of April, 1847, and her first appearance at her Majesty's Theatre on the 4th of May, 1847. It is of pure silver, dead and bright, nearly three feet in height; the composition consists of a pillar, wreathed with laurel, at the foot of which are seated three draped figures, representing Tragedy, Comedy, and Music; standing on the pillar is a figure personifying Genius. The subject has been treated with great skill; the figures are beautifully modelled; and, taken altogether, it is perhaps the purest work of Art of its class that has ever been produced in England. It has been manufactured by Messrs. Storr and Mortimer. We cannot at present name the artist to whom the merit of the production belongs; but it is one that should be made known, for the achievement does him high honour. The cost of this testimonial has been considerable; it is a liberal gift; but it will be valued far beyond its actual worth, as one of many proofs received by the accomplished lady that her estimable character and high moral worth, as well as her lofty genius, have been appreciated in England. She will leave this country with feelings of more than ordinary respect and affection: her reception here has sunk deep into her heart—the more so, perhaps, because it far exceeded in warmth her expectations; and although her present intention is not to appear again upon any stage, except that of Stockholm, we trust that the impressions made upon her mind and heart by the earnest cordiality of the English people, and the continued courtesy and liberality of the lessee of the Queen's Theatre, will induce her again to visit a country to which she expresses herself fervently and gratefully attached.

Mr. Jacob Thompson's interesting and highly meritorious picture of 'The Highland Ferry-boat,' exhibiting in Westminster-hall, has been purchased by Messrs. Leggatt and Co., of Cornhill, for the purpose of engraving. It cannot fail to make a striking and popular print.

SANGIOVANNI.—We have been gratified by an inspection of the works of this masterly modeller at his studio, No. 2, Keppel-place, New-road, near Trinity Church. The spirited figures and animals of the artist we have noticed in terms of merited praise in the various exhibitions in which they have appeared. Among the works upon which he is at present occupied is an equestrian statuette—a portrait of a young gentleman, mounted on a pony: the whole showing the peculiar nicety and finish which distinguish his productions. Some, also, of his small picturesque busts are exquisitely modelled. Of these the most remarkable we observed was that of the Turkish Admiral who betrayed the Ottoman fleet to Mehemet Ali. But, although so skilled in the human figure, he is yet more remarkable in the execution of animals: many of his groups in this *genre* being inimitable. A group of a stag and two dogs shows an intimate knowledge of every nicety of conformation in each animal; two models of a lioness are strongly marked by the movement and other characteristics of the animal. This artist is very successful in the instruction of pupils: some of the compositions which have been produced under his tuition evince a highly creditable execution.

THE ETCHING CLUB.—Mr. Dyce, A.R.A., has been elected to fill a vacancy in this Club: it is now complete, and it would be difficult to name a society so limited in number composed of so many distinguished men.

GIBSON'S STATUE OF HUSKISSON. — A metal repetition of the marble statue of Huskisson, executed by Gibson at Rome, is about to be erected on the north side of the Custom house, immediately opposite South Castle-street, Liverpool; and a more appropriate site could not have been chosen, being one of the greatest thoroughfares in the town, and the centre of its commercial transactions. We have already described the figure; but, in order to convey an idea of the appropriateness of the statue to its site, we briefly repeat that it is nine feet six inches high, and will stand upon a base and pedestal composed of granite of the height of nine feet. The statue is well suited for an open-air monument, having all the lines boldly and well defined. The left hand rests upon the right breast, which, it will be remembered, is left bare, according to a feeling more strictly classical than is usually found in monuments of this kind.

THE ALTAR of the Holy Sacrament of Miracles, from the Church of St. Gudule, Brussels, which was offered for sale in the spring, at Mr. Phillips's, in Bond-street, failed to find a purchaser. It was feared this grand composition, which was designed by Rubens, and was worthy of his genius, would have been sold piecemeal to the brokers in antiquities. In the hopes that it may be preserved entire, and become a suitable ornament to some religious edifice, it is satisfactory to state that it may still be acquired, and that the owner seeks no other reimbursement than the amount it has cost for the purchase and transport.

THE COMPOUND ATLAS.—This is the title given to a new class of Atlas, embodying medieval and modern localities with their ancient Saxon and modern English names and district divisions. As an example of this atlas, the plate of England and Wales, is before us, commencing with A.D. 448; consequently the Anglo-Saxon and Danish divisions are shown, and the boundaries of the counties contained in each kingdom have been outlined with the ground colour of such kingdom. The sites of battle-fields, councils, &c., are shown, as are those of abbeys and monasteries, where they are at all important in history or otherwise; and the earlier name as well as the modern is given where there is any great difference between them: as, for instance, with London we find associated the Saxon Lundenburg, and thus of all localities where the middle age is sufficiently known and defined. The series will consist of from sixteen to twenty plates, and must prove of infinite advantage to the antiquary and searching reader of English history.

THE STRATFORD MONUMENT.—A reduced facsimile of the Shakspere monument has been executed by Mr. Mabley, of No. 9, Wellington-street, Strand. It is formed of plaster, and painted with great accuracy in imitation of the original; the bust of course remains white, relieved against a plane of dark veined marble. The pillars are painted to imitate grey veined marble, surmounted by gilt capitals, the rest being composed of an imitation of white veined marble; the whole surmounted by the arms accurately copied. We here describe the copy in plaster; but the monument may also be had in imitation of stone, oak, granite, or other material to suit it for halls, libraries, &c.; in which case the arms, crest, and lambriquin may be emblazoned in the correct heraldic colours. The extreme height of the monument is 3 ft. 9 in. by 1 ft. 8¼ in. in width.

DEATH OF MR. WELLS, OF REDLEAF.—The profession will hear with profound regret the announcement of the death of this gentleman, so well known as a benevolent and discerning patron of Art—one to whom many of our most distinguished painters are indebted for that early and well-timed aid which places genius in its true light before the world. The mansion of Redleaf is near Penshurst, in Kent, and its hospitalities will dwell in the memory of a numerous circle of the profession long after its late liberal proprietor shall have been consigned to the tomb. The example of this gentleman in his formation of a collection is one which should be generally imitated—one which has enabled him to leave a collection not of merely imaginary but of real value. He has purchased his works from the artists themselves: there can be no doubt of their actual worth. The collection is destined for public competition; and we would willingly guarantee an augmentation of fifty per cent. upon the original cost of these works, so judiciously have they been purchased. There is not a picture in the collection on which a doubt can be cast; they are all *known* to have been painted by the artists whose names attach to them. Mr. Wells was a Trustee of the National Gallery, and has bequeathed to the collection his famous picture of the 'Glorification,' by Guido, which he purchased from the late Sir Thomas Lawrence for 1200 guineas. The gem—that is, as a picture of the English school—in the Redleaf collection is Wilkie's 'Distraining for Rent;' and formerly Mr. Wells was proprietor of the three heads of Charles I., by Vandyck, and now in the Vandyck Room at Windsor. He purchased this celebrated work for 1000 guineas, and was induced reluctantly to part with it to George IV. for the same sum. The collection boasts some of the best pictures of the English school, as Stanfield, Collins, Landseer, &c. &c. All these works, we believe, remain as heirlooms in the family; it is only the ancient pictures which are to be sold.

PLASTIC WORKS IN IMITATION OF IVORY.—We have had an opportunity of inspecting, at the depôt of Mr. Bailey, 7, Palsgrave-place, Temple-bar, a collection of French sculptural groups and figures, in surface and colour so closely imitative of ivory as not to be distinguished from that material at a little distance. The collection is numerous, and contains many compositions of rare beauty: among them one remarkable—a group of 'Charity surrounded by Children,' accompanied by the sacred emblems, the passion flower, the ears of wheat, the grapes, &c., and below these a shell for holy water—presenting altogether an ornamental font of the most beautiful character. There is also a 'Head of Christ crowned with Thorns'—a conception of great excellence; other remarkable works are compositions from "Faust," 'Rebecca at the Well,' 'Ruth and Boaz,' and especially a group representing 'Our Saviour being stripped by Roman Soldiers': this is a composition of much power, and very fine in character. The material in which these works are executed is extremely clear in colour, and admits of a finish equal to fine carving.

IMPROVEMENTS IN TRADE-CIRCULARS.—We are requested to direct attention to a trade-circular which appears as an advertisement in the present number of the ART-UNION; and we do so with pleasure—for it is one of the indications of that improvement which is every day making way among us in all forms and for all purposes: it is not descending a single step to criticise so comparatively humble an effort as that of a tradesman to bring Art to his aid. Whether "Messrs. Dawbarn's Paletot" be good or bad we know not, and care not; but, at all events, they must be men of more than ordinary taste who, instead of resorting to the old plan of offending the eye and debasing the mind by caricatures of humanity "in dress," have produced a print which a few years ago would have been an adornment to any topographical work.

REVIEWS.

THE HOME OF SHAKSPERE, illustrated and described by F. W. FAIRHOLT, F.S.A. Publishers: CHAPMAN and HALL.

After so much has been done to illustrate the biography of our great Poet, and the few localities which Stratford-on-Avon can boast of, as connected with his name, have been drawn and engraved over and over again, we must confess we feel surprised at finding how much has been overlooked, and that Mr. Fairholt has been enabled to get together thirty-three illustrations, copied from places and things connected traditionally and otherwise with Shakspere, the majority being quite new, and the others selected with great care. It is rather surprising, too, that the pictorial biography of the Poet by Mr. Knight, abounding as it does with engravings of localities which are but fancifully connected with Shakspere, should give so few of those which really belong to his history. It would lead us to infer that everything had been done that could be done. Mr. Fairholt has gone over this well-trodden field—the latest gleaner—and it is curious to observe how ample has been his gatherings. Every room in the house traditionally said to have been Shakspere's birthplace he has drawn and engraved, as well as external views of its various changes. The same has been done with the cottage at Shottery, said to have been Anne Hathaway's home. Of the Grammar School, where he obtained his "small Latin and less Greek," we have four views of interior and exterior; of Charlecote several. A *new* relic appears also in the piece of painted glass from Newplace, which has the initials of Shakspere and his wife entwined by a true-lover's knot, and which, bearing date 1615, the year before the Poet's death, would argue that he was not on the bad terms with her that some commentators on the clause in his will would wish to show. The gravestones of the Shakspere family, as they lie in front of the altar rails, have been made the subject of a plate, the inscriptions given in facsimile as they literally occur. The same has been done with that over the Poet's grave, which, owing to the bracing together of the letters and other causes, has never before been truly presented, and in Malone and other lives of the Poet has been set up with an absurd mixture of great and small letters and other inaccuracies which do not exist in the original, and which would almost induce one to think that it was done purposely to aid an argument on the peculiar views taken by these authors. All this shows how an industrious man, determined to look closely to all things, may go over the apparently exhausted field, and find much yet undone. Mr. Fairholt's descriptions are brief, and confined to a plain record of the present state of these interesting localities, describing everything most minutely, and which will always make this little hand-book a valuable reference-book of facts. It is beautifully printed, the engravings well executed, and the price so low (2s. 6d.) that we are sure all who take an interest in the life of the world's Poet will secure a copy of this well-timed hand-book.

THE MOUNTAINS AND LAKES OF SWITZERLAND, THE TYROL, AND ITALY. By GEORGE E. HERING. Published by M. A. NATTALI.

This is a collection of eighteen of the most picturesque passages of the romantic scenery of the countries named in the title. The dedication "To Samuel Rogers, the lover of Art, the patron of artists, and, what is rarer, their unfailing friend," is ingeniously inscribed on the blank niche of one of the open-air oratories which abound amid these scenes. The plates are eighteen in number, very carefully lithographed, and printed on India paper. The first view is that of 'The König See, in the Bavarian Tyrol'—a district little known to English travellers. A very striking view is that of 'A Convent near Schwatz'—it is seen in the distance crowning the summit of an apparently inaccessible cliff, and surrounded by correspondingly wild scenery. Another of much sweetness is 'Morning on the Traun See.' The lake is brilliant and perfectly tranquil; and on the opposite shore arises the usual mist, which partially veils the distance. 'The Lake of Hallstadt' is also a very beautiful and effective drawing. Very little of the lake is seen—we have only a glimpse of it—the rest of the view presenting

mountains and precipices, forming a perspective of a very grand character. The tenth plate presents 'A View of Sion, in the Canton Vallais,' where cretinism and *goître* are fearfully prevalent: the view is remarkably picturesque. Other remarkable subjects are, 'The Pass of the Grimsel,' 'Locarno, Lago Maggiore,' 'Castle of Monspunnen and the Jungfrau,' 'Lago de Garda,' 'Isola di San Giulio,' &c. &c. The subjects are selected with good taste, and brought forward with much spirit and judgment.

THE HIGHLAND GATHERING. Drawn by R. R. M'IAN. Published by ACKERMANN.

This is the first number of a progressive work intended to illustrate ordinary life in the Highlands: an essay as interesting as it is novel; for although we have continually descriptions of the manners and habits of the far-north—and these are thus well known to us—yet accompanied as they are here with lithographs, executed with fidelity from the living subjects, they come forward with a forcible truth which impresses more deeply than any written account. The land of the Gael is symbolized on the cover of the book, accompanied by the challenge, "Wha daurs meddle wi' me?"—the bristling version of the *Nemo me*, &c. The subjects here given are, "Going to School," "Carrying Peat," and "Deer-stalking." The first of these shows the "gathering" for school to be accomplished by sound of horn: we have, accordingly, a group of boys headed by one who, by this means and for a small periodical gratuity, summons the school to the daily task. In the plate "Carrying Peat," we find two Cailleagan occupied in bearing homeward the winter fuel; and "Deer-stalking" shows two sportsmen who have succeeded in approaching a herd within shot—they are concealed from the deer by a whin bush. This sport is now one of the great attractions to the hills and forests of the North, but it is not now pursued in the wholesale *battue* style when the hunters were the Royalty of Scotland: for we read that, in honour of Queen Mary, in 1563, "there were collected, besides fallow and roe, 2000 red deer, of which more than 360 were killed. In another of these hunting-matches, given by the Earl of Athol, to King James V., there fell thirty score hart and hynd, with other small beasts, as roe, wolf, fox, and wild cat." The size of these plates is folio; they are carefully executed, coloured, and convey very accurate pictorial descriptions of the subjects here introduced, and must extend to many others of great interest which have never been illustrated in this manner.

THE QUEEN'S VISIT TO JERSEY. Published by PHILIP FALL, Royal-square, Jersey; and H. ELDRED, New Bond-street.

This is another of those works illustrative of the popular progresses of her Majesty through her home dominions. Such was the excitement occasioned by the Royal Visit to Jersey, that the instant the two guns were fired to announce the royal squadron in sight, the inhabitants quitted their daily avocations, and proceeded *en masse* to welcome their Sovereign; and it is this welcome, and the scenes visited by the Queen, that constitute the subject-matter of this book. The number of plates is twenty-five, which are introduced by a picturesque frontispiece, showing one of the shaded lanes with which Jersey is said to abound; by the side of which is an ancient *lavoir*, an object of picturesque interest. Plates number one to number six illustrate the incidents of the visit; the remainder present a series of views of the highly interesting scenery of the island. The first subject is 'The Arrival of the Royal Squadron.' The view is from seaward, looking inland across the bay, the objects being presented at a distance; the whole brought forward in a broad, subdued light, with very good effect. The next is 'The Landing at the New South Pier'—a composition which presents the entire population of the island, at least it would here seem so. This is followed by 'Her Majesty receiving the Keys of Montorgueil Castle,' in which plate the castle is seen in distance across the sands. 'The Platform and Keep of Montorgueil Castle' again shows the Royal party, who, in the next plate, are seen embarking under a salute, and in the presence of innumerable spectators. The plates that succeed are devoted to the very beautiful scenery of Jersey, which is very rarely visited by artists. 'The Hermitage,' a ruin on a cliff overhanging the seashore, is brought forward with much taste and feeling; and the like commendation must be given to the plates 'St. Aubin's Bay,' with its abundance of wood and distant shores; 'The Corbiere Rocks;' 'Grosnez Castle;' 'St. Catherine's Bay;' 'Montorgueil Castle,' &c. The whole of these plates are executed with infinite care, and the breadth with which water is represented is highly successful. The artist—M. Le Capelain, a resident—is particularly happy in the representation of those misty effects which are extremely prevalent in the island. The work does him the highest credit.

TWO LETTERS FROM ATHENS. By F. C. PENROSE, Esq. Published for the Society of Dilettanti.

The construction of that noble monument of antiquity, the Parthenon—justly considered the most refined example of the Grecian Doric style, and the glory of Athens—has for ages engaged the attention of every lover of architecture, whether professional or otherwise. Although Callicrates and Ictinus exerted their utmost skill and science to erect a temple worthy of the divinity to whom it was dedicated; and Phidias and his assistants were employed in executing the rich display of sculpture with which it was decorated; still it would appear that certain anomalies have been apparent in its size and construction, to reconcile or account for which, Mr. Penrose travelled to the East, accredited by the Dilettanti Society. As far as we can gather from the writer's observations—which are purely technical, and consequently of import chiefly to the architect—his object was to determine the exact proportional measurements of the building, which have been variously stated by different authors; to establish the precise relative position of the upper members with the lower; and to ascertain whether the curved lines observable in the basement of the edifice are as originally laid down, or whether they have become so curved by the settlement of the angles with reference to the centre. We can only direct the interested reader to the pamphlet, wherein Mr. Penrose's views and the result of his measurements seem clearly defined and established upon satisfactory data.

THE HISTORY AND PEDIGREE OF THE PORTRAIT OF PRINCE CHARLES (AFTERWARDS CHARLES I.), PAINTED BY VELASQUEZ IN 1623. JOHN SNARE, Minster-street, Reading, Berks.

In a pamphlet of two hundred and twenty-eight pages, the possessor of the picture above named offers to the public the facts, and deductions therefrom, upon which he has based his entire conviction of the authenticity of the painter to whose pencil it is attributed. A great number of curious details, with much reading and research, make the book instructive and useful to amateurs who desire more convincing proofs than the judgment of Art by its qualities, to establish claims to originality. The very difficulties which beset such an inquiry will encourage the lovers of Art to study its technicalities, as a safer basis than is afforded by either history, tradition, or document, in tracing most ancient pictures down to the present day. That Velasquez painted a portrait of Prince Charles appears a certain truth, recorded by the contemporary writers on the subject, although there are some discrepancies in their relation of the manner and circumstances of the transaction. The writer of the present work has, therefore, done well to relate the history and probabilities of the case, for those who are interested to form their opinion: he has done so with evident integrity, and as such his arguments merit attention. It is not our province at all to offer any decision upon the question of authorship of the picture: we have already recorded some few ideas that arose on viewing it, and are still safely convinced of its being, in the true sense of the word, a fine picture. A great artist like Velasquez is not always recognisable, inasmuch as his very greatness implies the possibility of productions varying from a routine of manner, and an experimenting of diversity of touch, style, or colour. It is, besides, hardly possible to judge of him fairly out of Spain, where his works, in all the varieties of period, subject, and manner, abound. Those which have found their way to either England or France are too few and unimportant for a critical knowledge of the master to be founded on their study. Mr. Snare's book is replete with anecdotes of the period of Charles I., and affords instructive reading relative to the condition of the Arts in England from that time, to the present day.

AN ARCHÆOLOGICAL INDEX TO REMAINS OF ANTIQUITY OF THE CELTIC, ROMANO-BRITISH, AND ANGLO-SAXON PERIODS. By J. Y. AKERMAN, F.S.A. London: J. R. SMITH.

The author of this work is so well known for his untiring perseverance in numismatic studies, and has done so much, and so well, in furtherance of the views of the lovers of that science, that we can safely depend on the industry and accuracy of our guide in the new field of labour which he has allotted himself. To arrange and classify the large mass of discoveries that have been mixed in "most admired disorder" by the many writers who have stated isolated facts under peculiar views, was a work few men would have set themselves: fewer still would have ended by making the result, as Mr. Akerman has done, so clear and simple. We are not troubled by disquisitions and much show of learning, but are treated as if we came for information, which the author felt himself bound to give in the clearest way and with the least amount of "wordiness." To aid in this simplicity, a large number of clearly-executed plates delineate upwards of five hundred objects selected from the immense mass of discoveries, as types to guide the student in the classification, age, and characteristics of the various objects of antiquity peculiar to the earliest ages in England. A book of such utility—so concise, so clear, so well condensed from such varied and voluminous sources—cannot fail to be generally acceptable.

THE OTTER. Painted by E. LANDSEER, R.A.; engraved by J. R. JACKSON. Published by Alderman MOON.

This unique engraving is executed after one of those highly-characteristic animal pictures in which the painter shows an extraordinary knowledge of the animal physical economy. The picture may be remembered as having been exhibited some years ago at the British Institution. The scene is a view on a broad rocky river, which may be determined at once as the haunt of salmon and trout. A large otter—painted, indeed, of the size of life—has secured a gilse, which he is about to devour on a diminutive islet midway in the rushing stream; but he is interrupted in his meal by the presence of a second animal of the same species, upon which the principal turns with an emphatic menace, described in a manner that no other painter could have done. The mouth, and its truculent expression, are the triumph of the picture—these are admirably rendered in the engraving—with the addition of an excellence in the texture of the coat of the animal which we have never yet seen equalled in mezzotinto. The exquisite softness of the fur approaches nature as nearly as anything in art ever can; and the necessary materials, rocks, &c., are presented with equal success. The style of engraving is admirably adapted to the subject; indeed, the principal desiderata—the beauty of the coat of the otter, and the brilliancy of the scales of the fish—could not have been rendered so successfully by any other manner. This work cannot fail to give to Mr. Jackson a very high rank among British engravers in mezzotinto: indeed, it would not be too much to say there is but one other who could have surpassed it.

HOURS IN THE PICTURE GALLERY OF THIRLESTANE HOUSE, CHELTENHAM. HENRY DAVIES, Montpelier Library.

This little guide will be found a very useful companion to the numerous visitors of Cheltenham, as it contains a description of the subjects of many of the pictures in Lord Northwick's extensive gallery. We gave in a former number a detailed account of the collection. The editor of this new edition of the guide has quoted some of the remarks we made on the various pictures, and has had the good feeling to acknowledge the use he has made of our opinions where he quotes them. It is a well got-up work of eighty pages, and is ornamented with a view of the exterior of the mansion.